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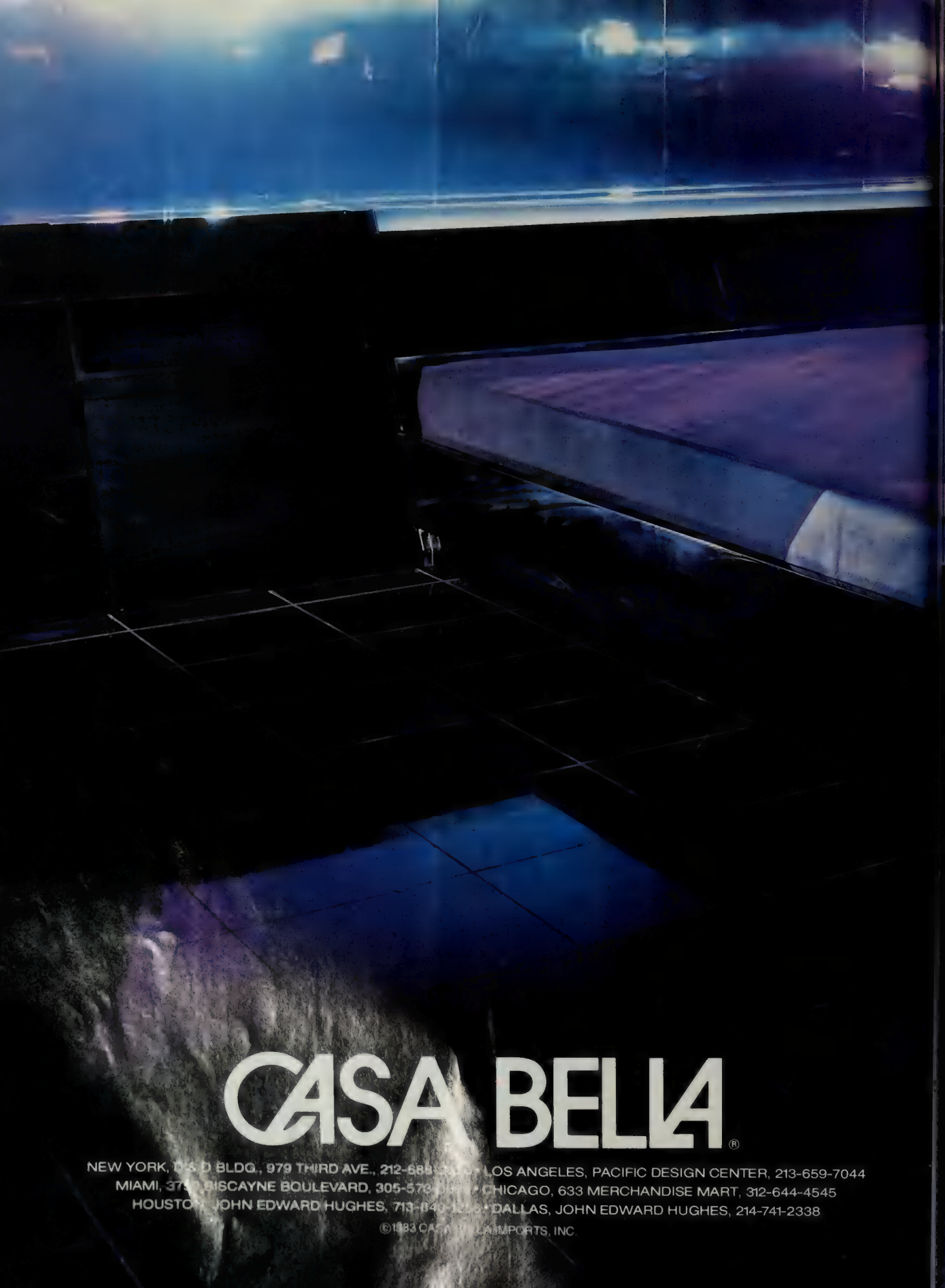
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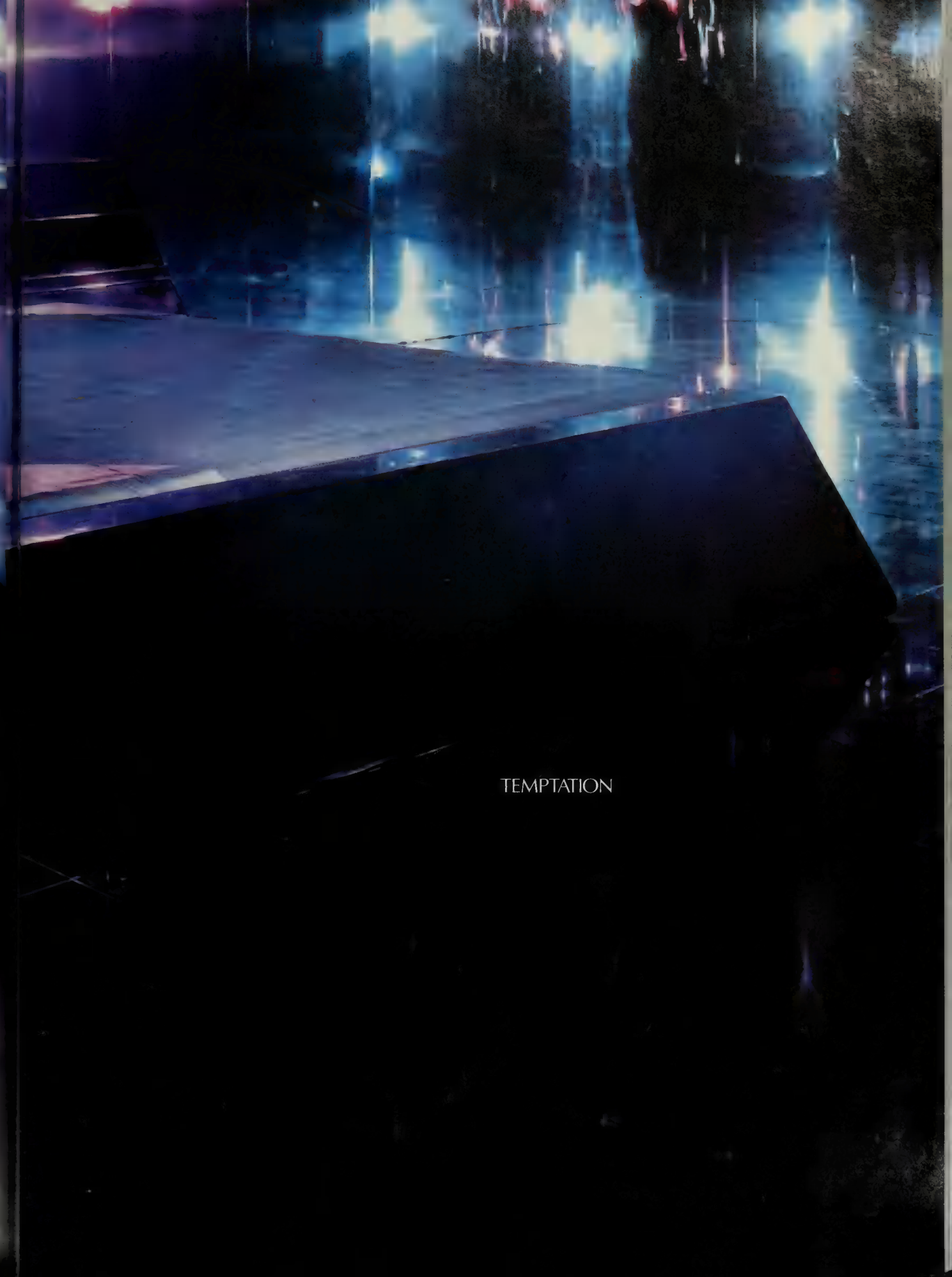
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I have just read the October issue of *Architectural Digest*. I think it's perfection. I was stunned by the colors, layout and beauty of the whole thing.

James Jackson
New York City

Flowers and lush green plants bring warmth and beauty to almost any room, but their use can be carried too far. Page 137 of your November issue is an example of my very minor criticism. What host would want to sit behind this huge plant, unable to see or converse with his guests?

Jack C. Stires
Rancho Santa Fe, California

I originally subscribed to *Architectural Digest* for the interior design features alone, but lately I have come to appreciate the progressive treatment of flowers in your magazine. My hat is off to all the talented people who design the stunning floral subjects found on practically every page.

Thomas Hobbs
Vancouver, British Columbia

While I ravenously devour each issue of your publication, I can't imagine living in the predominately black interior of the New York pied-à-terre of Carole Little and Leonard Rabinowitz (November 1982). In fact, I found that just reading the white print against the black background was extremely uncomfortable for my eyes.

Sharon Helm
Kansas City, Missouri

It is very enjoyable to have stories from previous issues to review, such as the Diana Phipps home in the January/February 1976 issue. With her new home in the November 1982 issue, it was delightful to make a comparison of the two. Your magazine becomes better with each issue.

Ann Reed
Miami, Oklahoma

Your garden articles always seem too short. We who are interested would love to have more. I know of no other periodical that treats gardens as well as you do—as an aesthetic whole!

Elaine R. Smith
Merrimac, Wisconsin

I love your magazine, but after four years of subscribing, I find myself a little disappointed that very few Canadian homes have ever been featured. Is there any specific reason? I know it's not lack of talent.

Janet Besuijen
Alexandria, Alberta

My husband and I subscribed to your magazine about a year ago, and we have been very pleased with it. The Antiques features are beautiful, and I especially enjoy the Garden articles. As a collector of fine contemporary crafts, I would like to see more on the crafts movement. It has become a major source for many designers.

Harriet Rogers
Hadley, Massachusetts

I used to enjoy *Architectural Digest*—it was the only magazine I didn't throw away. However, I feel that it has become repetitious. I am referring to the format of one modern interior, one traditional, one historic, etc. I am not renewing my subscription.

Lynn Little
Towson, Maryland

I look forward with such pleasure to each and every copy of your publication. Each one brings me delight. I am not always in agreement with the styles of each decorator, or home, but respect their tastes, nonetheless. It would be a dull world indeed if we all decorated, dressed, painted and cooked the same way. The spice of living is in our very differences!

Peggy Carnie
Toronto, Ontario

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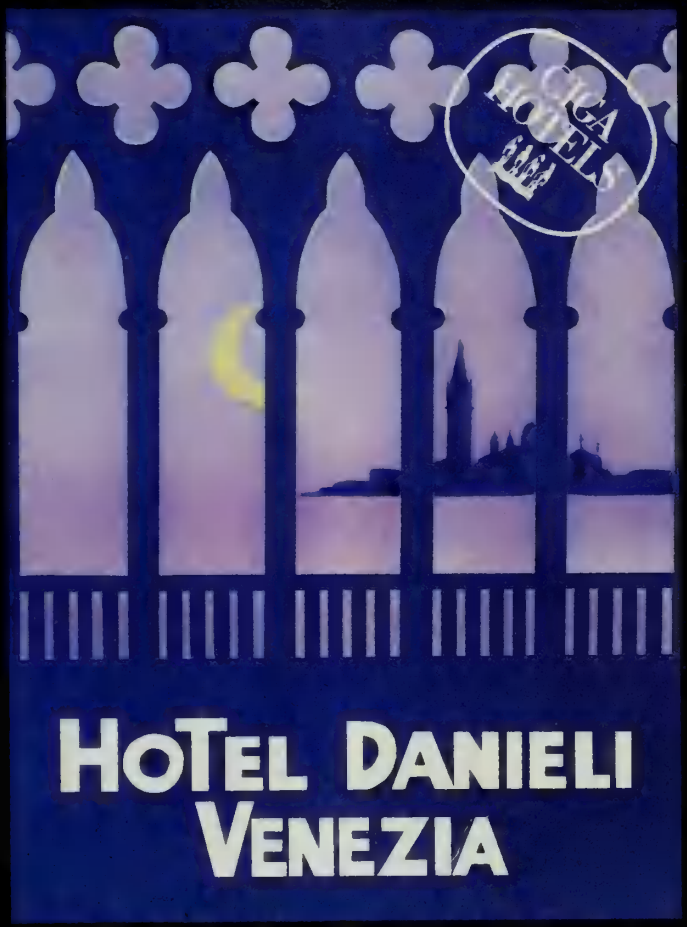


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It seems to me that mirrors are among the most magical of design elements. We are all, I believe, intrigued by their increasing and innovative use in today's smaller apartments. With the design problems presented by limited space, especially in metropolitan living, mirrors are imaging far more than their immediate surroundings. They are reflecting the creativity with which interior designers are responding to the continuing challenge of spatial limitations.

Many of the homes we have published in recent months have presented a dramatic use of mirrors, not only in giving back the image of loved and lovely possessions, but in opening up walls and giving the illusion of added space and light. But whether the effect is dramatic or soothing, lighthearted or even startling, mirrors evoke the philosopher's words: "There is no limit to dimension."


SKREBNESKI

Paige Rense

Editor-in-Chief

Edwardian Artistry

One of the most academically well-grounded and respected interior designers we know, Mark Hampton began his career working with David Hicks, twenty-two years ago. "I've been designing for half my life," he says. Yet the nostalgia he wanted to evoke in a Manhattan townhouse was for something long before his own time, "an Edwardian nostalgia." Recently, Mr. Hampton completed the interiors for the home of Vice-President and Mrs. George Bush, and rooms and suites in the Carlyle Hotel in Manhattan. A current project is Gracie Mansion, the mayor's New York City residence. *See page 86.*


FELICIANO

Mark Hampton



Chuck Winslow

Nob Hill Exuberance

Like their interior designer, Chuck Winslow, the residents of a Nob Hill apartment came to San Francisco on a temporary basis and found the city hard to leave for long. Mr. Winslow has lived there for over four years, recently in a new home, a Victorian workman's cottage, "very simple, with small, tall rooms." Contemporary art plays an important role in the apartment we show this month, and in many of the designer's other projects. One, a home in Santa Fe—where we saw him recently—will be featured in a future issue. *See page 100.*

Innovation in Milan

"An interior should present a scene, a new historical perspective," says Rome-based interior designer Marika Carniti Bollea. In her own designs, the scene is elaborated with touches of wit, irony and the unexpected. A case in point is the Milan apartment we show in this issue. Born in Genoa, Signora Carniti Bollea loves "frivolity, clothes and the theatrical," and dislikes following established modes in interior design. In this, she feels an affinity with Americans, who, she thinks, "look for humor in their décors. They have an intermittent desire to dream." *See page 94.*



Marika Carniti Bollea



Robert A. M. Stern

Architecture: Robert A. M. Stern

Known as a leading spokesman for the postmodernist movement, Robert A. M. Stern is a prolific author, a professor of architecture at Columbia University, and maintains a private practice as an architect. In 1980 he received the Honor Award of the American Institute of Architects for his design for a New York City townhouse, and in 1982, the Distinguished Architecture Award of the New York Chapter of the American Institute of Architects for a residence and pool house in Llewellyn Park, New Jersey. This month we show his classical adaptation of the interiors of a Manhattan duplex apartment. *See page 112.*

continued on page 24



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continued from page 20

Architectural Digest Visits: David Hockney

At any one time, guests at David Hockney's West Coast home might include friends in the arts like Henry Geldzahler, former cultural affairs commissioner of the City of New York (see *Architectural Digest*, September 1982), Paul Cornwall-Jones of Petersburg Press in London, former Los Angeles art dealer Nicholas Wilder, and director John Dexter. Frequent visitors are the artist's mother, Mrs. Kenneth Hockney, the two close friends who appear again and again in his work, Celia Birtwell and Ann Upton, and Mrs. Upton's husband, David Graves, who is Mr. Hockney's assistant in England. *See page 122.*



David Hockney





R. Joseph Monsen
Elaine Monsen

Concord of Cultures

Between her showroom, J. Robert Scott, and her interior design projects, Sally Sirkin Lewis is so busy she takes on only challenging assignments. One was the Karuizawa home of industrialist Takami Takahashi, featured in our pages this month—and soon to appear in one of the premiere issues of the Japanese edition of *Architectural Digest*. A designer who loves Oriental antiques and uses them frequently in her work, Mrs. Lewis had to make a great readjustment in her thinking when she was asked by Mr. Takahashi to use only contemporary Western furnishings and art. *See page 130.*



Sally Sirkin Lewis



Nan Kempner

Gardens: Serenity at Breezewood

Noted as an author, and a scholar of Siamese art, Alexander Griswold brought a rich knowledge of the Orient to the creation of his garden in Maryland. Moreover, he had the excellent assistance of two landscape architects, Ethelbert Furlong and, at the present time, Yoshie Shimomoto. Mr. Griswold's own inventiveness accounts for some of the property's most unusual features. For example, through careful pruning and training, a dogwood and a holly tree now serve as ground covers. *See page 142.*



Alexander B. Griswold





Lord Romsey
Lady Romsey

The Collectors: Passion in the Process

Great involvement and superb timing are as important in collecting as in anything else, and Elaine and Joseph Monsen have more than enough of both. Perceiving opportunities, and acting upon them, they developed distinctly personal and fine collections of contemporary American ceramics, photography and Oriental art. And it doesn't stop there. Their enthusiasm extends to seemingly infinite aspects of the arts. Their collection of chairs is so varied, Joseph Monsen tells us, that "we literally have the history of the chair from Tudor times to the present." *See page 148.*

Pleasures of the Country

We first saw the Thomas Kempners' New York country house when we had lunch there last summer. Nan Kempner is known as a woman of great style, so it didn't surprise us to find the house, which she decorated with the assistance of the late interior designer John Fitzgibbons, an exercise in comfortable and easy country living. We liked its simplicity and charm. "It's not a done house, it's undone," Nan Kempner says. "Luxury comes in the special country details—fresh flowers, homemade preserves, and vegetables from the garden, for my guests." *See page 154.*

Historic Houses: Broadlands in Hampshire

In the days when Lord and Lady Mountbatten lived at *Broadlands*, famous visitors often planted a tree to commemorate their stay. Today, 220 such trees adorn the parkland. The splendid house is now the home of the Mountbattens' grandson and his wife, Lord and Lady Romsey. Interior designer David Hicks, Lord Romsey's uncle, first saw it when he was only eighteen. Later, Edwina Mountbatten asked him to re-cover two chairs in the drawing room. Now, working on the interiors with Lady Romsey, he has again re-covered those same chairs. *See page 168.* □

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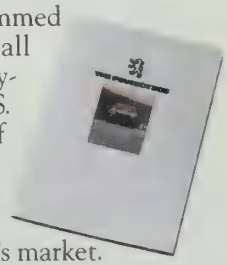
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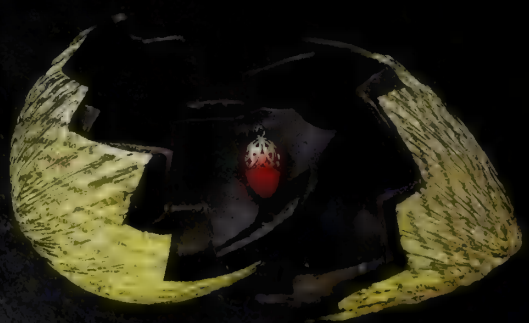


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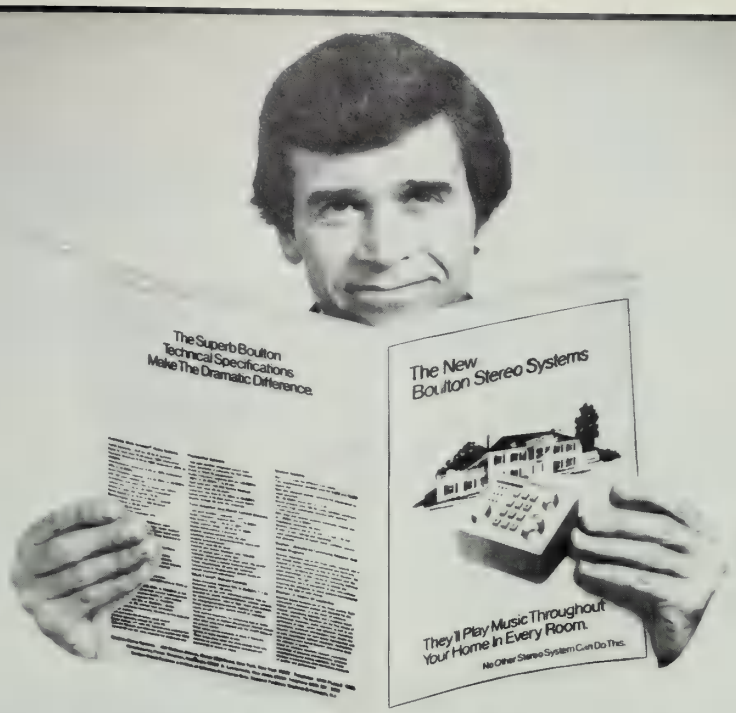
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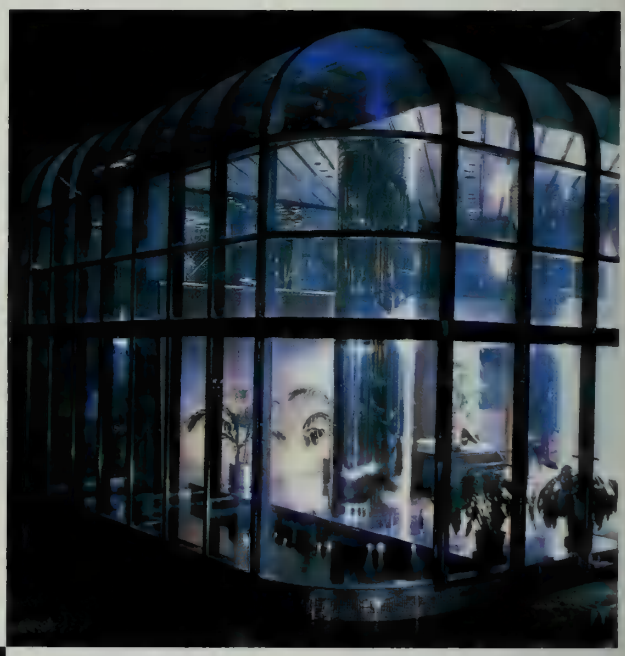
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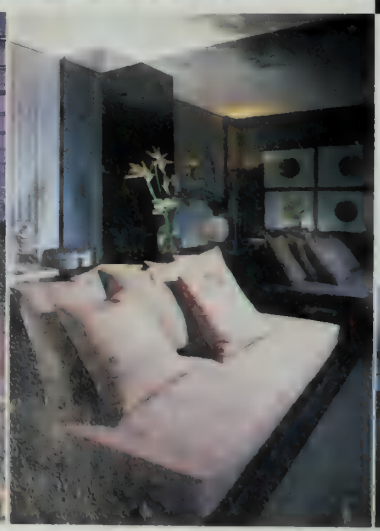
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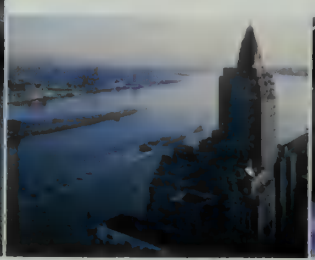






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Michael Graves on The Language of Architecture



FELICIANO

Architect Michael Graves rejects the "machine aesthetic" of Modernism to pursue a more human approach to architectural design. "Architecture is born out of the myths and rituals of our culture," he says, advocating a return to symbol, tradition and private, enclosed spaces.

SOME TIME AGO, while teaching my architectural design class at Princeton University, I listened to a student discuss the plan of a house he had designed. He talked about the openness of the building—how one area flowed into the next—and about the relationship between the glass façade and the landscape. While the design incorporated the basic principles taught to modern architects like myself, there was a problem around one intersection of the house. He needed a private, enclosed space.

I suggested to the student that perhaps instead of concentrating on the idea of "space," he might attempt something slightly more orthodox: He might simply try to make a room.

Since the beginning of the modern movement, architects have attempted to make "space." However, in our zealous effort to make our buildings more open, we seem to have forgotten the language of enclosure. Many of us do not know how to make a room. I have recently seen many architectural plans in which the parts of a house are listed in pseudoscientific terms. In one such house, there was a "food preparation area" where there should have been a kitchen; a "sleeping space" instead of a bedroom, and a "public area" where there should have been a living room.



TED BICKFORD



PHOTO ACME PHOTO

ABOVE LEFT: In the pencil study *Alternative Landscapes #2*, 1979, Graves presents panoramic allusions to architecture and industry. ABOVE RIGHT: Cubist elements fragment the surface of the mural *New York Apartment*, 1980, and provide symbolic references to a library wall.

A lot of furniture manufactured today also comes veiled in a new language. For many years the furniture industry, like the automotive industry, has worked with the undercurrent of planned obsolescence. And obsolescence, it seems to me, stems from two sources: One is fashion; the other is science. Scientific obsolescence is appropriate to that field if it is our belief that new scientific discoveries advance knowledge. However, art is not the same thing. Therefore, for manufacturers to rename elements of buildings or furniture according to a new scientific orientation is, I think, very misleading. A quick survey of a furniture catalogue reveals this encroaching syndrome: The leg of a chair, which had anthropomorphic origins, is no longer called a leg, but a "support"; a desk is called a "work surface" or "station"; and a lamp is now a "task/ambient light." It's really quite mad.

The notion that everything must be given a pseudoscientific name is rooted in our belief in technology, which stems from the precepts of the industrial revolution. The prevailing assumption at the end of the last century and the beginning of this one was that technological innovations would contribute to the "good life." Le Corbusier wrote about it and drew about it; other architects followed him. A major and dramatic shift occurred, changing the primary metaphors of architecture from references to man and his landscape to those of the machine. Then we came to regard this new structure, derived from the machine aesthetic, as other than originally intended. What emerged was more a *style* of minimalism—clean machines—than a reflection of the

continued on page 34

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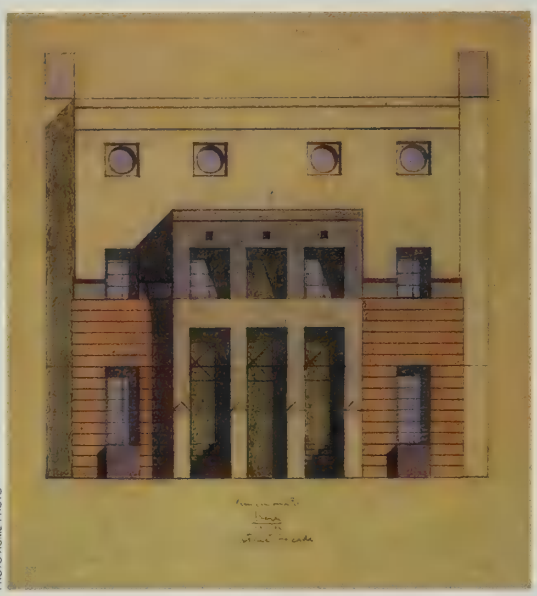
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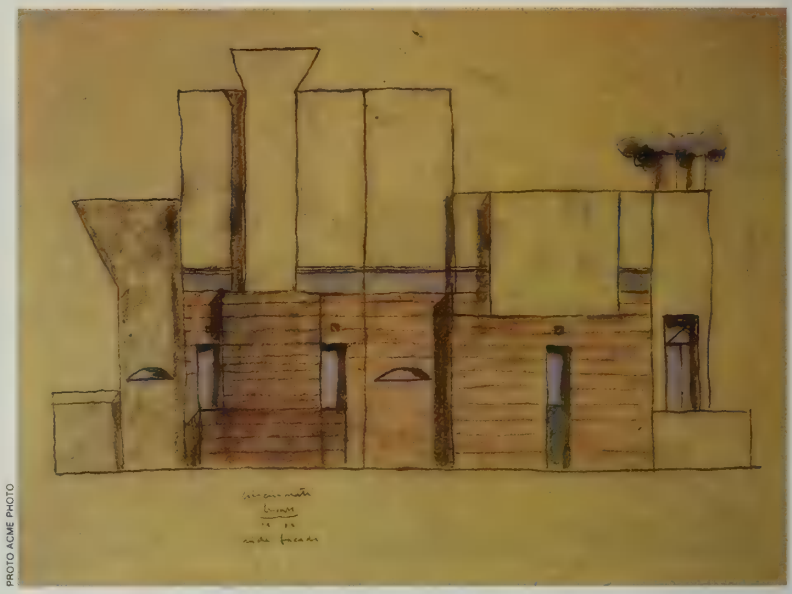
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To learn more about this piano, write to a man whose name is on it, John H. Steinway. His address is Dept. 12, 109 West 57th Street, New York 10019.

Michael Graves
continued from page 30



PROTO ACME PHOTO



PROTO ACME PHOTO

ABOVE LEFT AND ABOVE RIGHT: Studies for a Cincinnati home, 1982, reflect Graves's experiments with theme and variation. While the street façade (left) is marked by a serene classicism, the side view (right) explodes with an animated reorganization of geometric forms.

important social, technical and economic suggestions proposed by the pioneers of modern architecture.

This new style brought a parallel change in the language of architecture. For instance, if we ask the layman to define a window, his response will be appropriate to his memory of this cultural artifact. Ask him to describe the window in detail, and he might suggest "an opening in a wall, with a sill," and outline the characteristics that most windows have in common. However, ask an architect what a window is, and you will receive a totally different answer, with no common configuration. He might describe a surface that extends from floor to ceiling, and wall to wall; he may even call it a "window wall." Window companies today also advertise something that they have named a "window wall." This use of language strikes me as a kind of architectural slang. I say this because we as a culture have always regarded the wall as a solid, the window as a void; to have a "window wall" devalues the primary attributes of both.

I suspect that an architect's interest in making a "window wall" is similar to his interest in making continuous space. Many rooms today have no edges—no boundaries between the public and private realms. While there are very few elements uniquely germane to architecture, among those elements are the very simple surfaces enclosing our rooms: the floors, ceilings and walls. And within the walls we can make openings we call windows and doors. While it is assumed that rooms automatically have the definitions mentioned above, I'm not so sure today's architect is in full accord. Recently I walked into a room designed by a colleague, in which the floor, walls, and even a portion of the ceiling had been carpeted. The carpeted walls tended to blur the difference between horizontal and vertical.

I regard the relationship between floor, walls and ceiling as dramatically influencing the way we understand our place in a room. Originally, the floor was thought to be the room's ground, the ceiling its sky. Though they are both horizontal planes, they are named differently for a very good reason: We walk on one and look up at the other. It helps our sense of gravity to know that in a carpeted room we are not expected to walk on the ceiling. The original mythic relationship between floor and ground, ceiling and sky, continues in our subconscious today and is, indeed, largely responsible for our identity and comfort within a room. To lose that relationship ultimately gives us a sense of alienation.

We stand face to face with a wall, and, like standing face to face with a person, we read the expression of that particular surface—the colors, textures and proportions. Recently, in a small library I designed for a New York apartment, I tried to make the room appear larger than it actually is without losing the boundaries of the space. I also needed to make the room useful—a place for storing books, for reading, and for watching television. This posed a bit of a conflict, because I could not have a wall of books without making the room seem too small. By designing columns of books, rather than one solid expanse of shelves, I created a separation between solid and void. In an effort to express the sense of a large space, I painted the base of each column a

continued on page 36

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In our home, we enjoy Cabernet with a wide variety of foods. One I'm especially fond of is our own *Eagle Ranch Roast*, a wine country dish developed by my wife Vicki. Generously seasoned with olive oil, garlic and rosemary, this complex layering of flavors would overpower a wine of lesser body and character.

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Michael Graves

continued from page 34



PHOTO ACME PHOTO

Like other architects before him, Graves relishes the challenge of designing the perfect chair. Here, he interprets the Biedermeier style.

dark color. Then at the top of each column I placed sconces, as a way of lifting the ceiling without losing the definition of space.

If I say that architecture is born out of the myths and rituals of our culture, some will disagree and say that architecture is born out of the necessity for shelter. Certainly it is important to see that architecture and shelter coexist, but I think it somewhat too simple to say they are one and the same. For when we as a culture made our first shelter, we were engaged solely in pragmatic necessity. However, when we made it again and yet again, we became involved with the issues of replica and symbol. In modern architecture we thought primarily of the pragmatic function. However, in the longer history of architecture, we've thought of the symbolic function, too, and the symbols of a culture, I feel, are again becoming crucial to our identity in relation to buildings and places. □

Among Michael Graves's recent architectural projects are the Portland Public Office Building and an addition to the Whitney Museum. Mr. Graves, who lives in Princeton, New Jersey, was interviewed by writer Carol Vogel.



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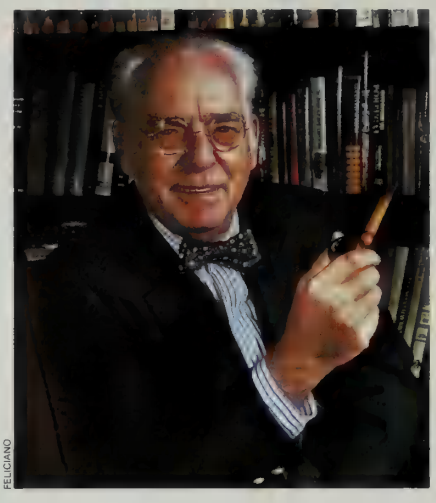
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Edith Wharton's Summer Cottage



FELICIANO

At Edith Wharton's "cottage," The Mount, in Lenox, Massachusetts, Russell Lynes finds the embodiment of precepts featured in Mrs. Wharton's book *The Decoration of Houses*. BELOW: The hall epitomizes the author's penchant for the most judiciously ordered spaces. An advocate of classicism, she spurned Victorian clutter.



PAUL ROCHELEAU

WHEN EDITH WHARTON built her house, which she called *The Mount*, in 1901 in Lenox, Massachusetts, it enjoyed a splendid aristocratic isolation, suitable to her character. The house, now a historic landmark, is still isolated, but the landscape has changed, and so has the character of Lenox. Mrs. Wharton picked the site partly because there was a view of Laurel Lake from the rise on which she planned to build. The lake has now disappeared behind tall trees, just as much of the character of the Lenox Mrs. Wharton knew has vanished, a victim of economic and social mutations and the arrival of such unsettling devices as the automobile.

Rural Charms

Still a small, dignified and pretty town in the Berkshire Hills, Lenox was surrounded at the turn of the century by estates on which were built summer "cottages" as remarkable for their size and pretensions as the marble palaces of Newport. Unlike the Newport cottages, which were crowded on rather small pieces of land, in order to be as near the sea as possible, the Lenox houses enjoyed extensive lawns punctuated by wineglass elms, and gardens with backgrounds of maples and rolling hills. Lenox also had a long literary history. Nathaniel Hawthorne lived there, and Herman Melville wrote *Moby Dick* only a few miles away, in Pittsfield. Oliver Wendell Holmes and Henry Wadsworth Longfellow and James Russell Lowell all relished its good conversation and quiet rural charms. So it is not surprising that Mrs. Wharton should have been drawn to it. She had spent summers in Newport since childhood and had grown bored with its hermetic society.

When Edith Wharton decided to build a stately perch in Lenox—she was an indefatigable traveler and was never long in one place—she was not the famous literary figure she was to become a few years later with the publication of her second novel, *The House of Mirth*. Several of her short stories and poems had appeared, and a volume called *The Decoration of Houses* had been published in 1897. This book she wrote with Ogden Codman, Jr., an architect who was also a decorator. They worked together on the remodeling of *Land's End*, the Whartons' home at Newport, and found their opinions and principles of decoration sympathetic. *The Decoration of Houses* surprised its publisher—who thought it would appeal only to those who lived in sumptuous houses, or aspired to—by selling well, and a second edition soon followed. (The book is in print again, in paperback, published by W. W. Norton.) Though it spoke of elaborate villas and was illustrated with palatial rooms, it was filled with sound advice about details that could be adapted equally to large houses and modest ones. Scale and proportion were all-important; size was not.

Mrs. Wharton was a believer in what today would be called the "trickle-down" theory of taste. She and Mr. Codman wrote:

> When the rich man demands good architecture his neighbors will get it too. The vulgarity of current decoration has its source in the indifference of the wealthy to architectural fitness. Every good moulding, every carefully studied detail, exacted by those who can afford to indulge their taste, will in time find its way to the carpenter-built cottage. Once the right precedent is established, it costs less to follow than to oppose it.

Experience does not confirm the theory, but she and Codman set out to persuade their readers that simplicity and appropriateness, which they called "suitability," were the essence of successful interiors.

Appealing to the Eye

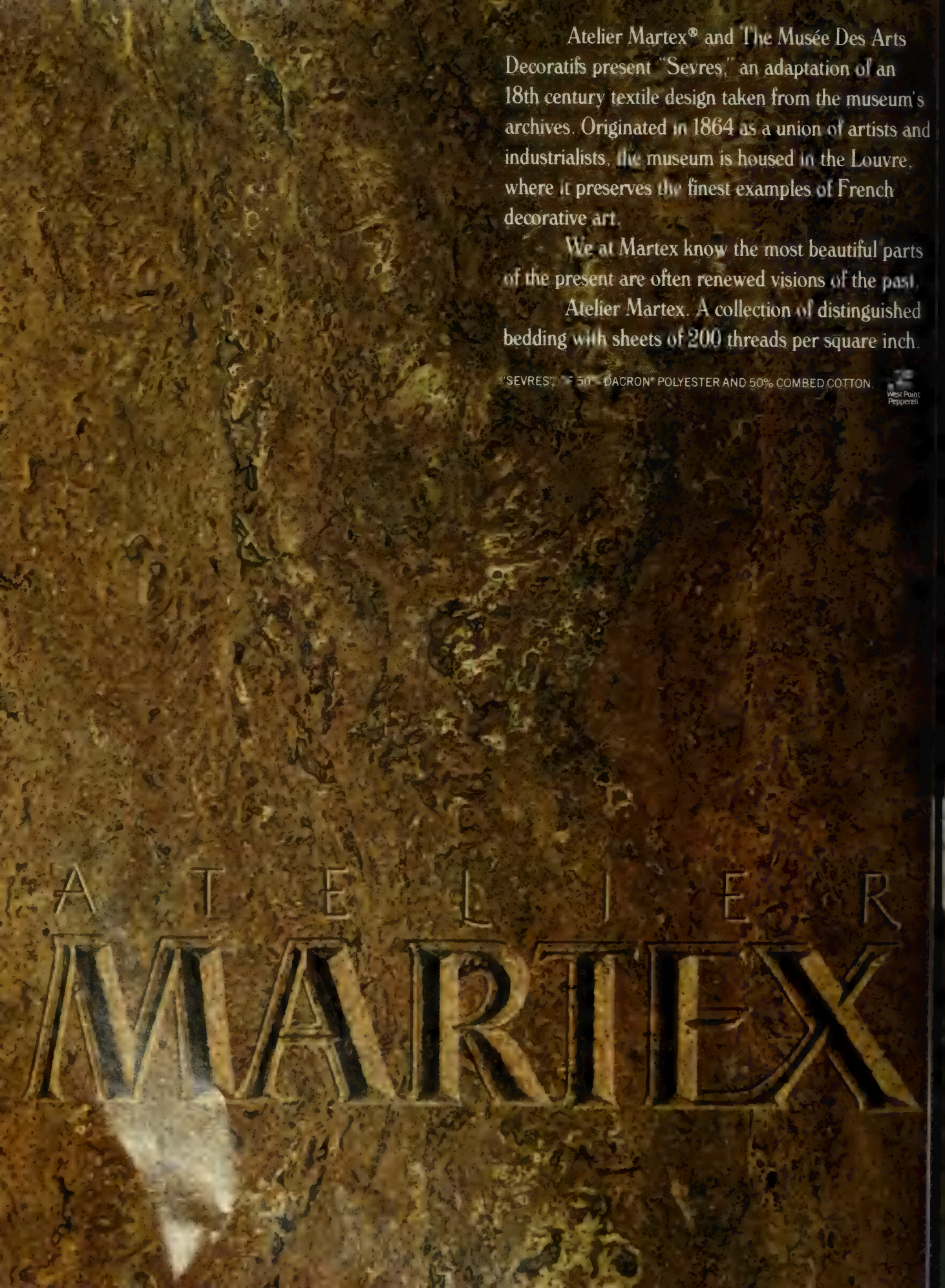
They were enemies of Victorian clutter, of heavy fringed draperies that kept out the light, of fussy tables laden with bibelots, of ill-considered moldings or, in their words, "superficial application of ornament totally independent of structure." They were not interested in the preachings of architectural morality so popular

continued on page 48



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Edith Wharton's Summer Cottage
continued from page 44

in the late nineteenth century. If a concealed door made a room aesthetically more attractive, who cared whether it was honest? "Architecture addresses itself not to the moral sense, but to the eye," they wrote. "The existing confusion on this point is partly due to the strange analogy drawn by modern critics between artistic sincerity and moral law." The analogy is a strangely persistent one; critics still draw it.

The Mount, which is now open to the public, is Mrs. Wharton's preaching put into practice. In my judgment



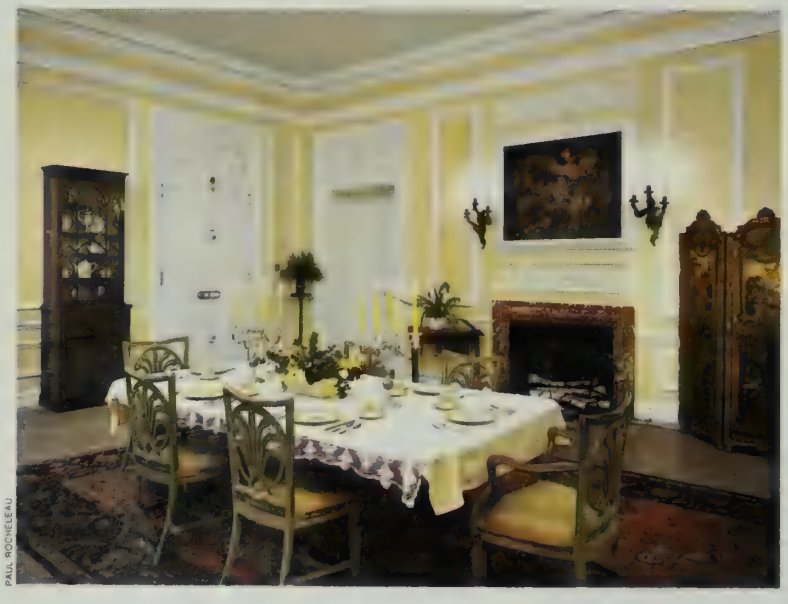
THE BETTMANN ARCHIVE

RIGHT: Photographed on a European tour, Mrs. Wharton was visiting homes that would later inspire The Mount. BELOW: Her credo was "suitability," which, in her dining room, meant "the avoidance of all stuff hanging," and an Oriental rug to offset a terrazzo floor.

furniture. They vanished long since.

The Mount has passed through many hands and survived many vicissitudes since Mrs. Wharton left it in 1913, to live in Europe. It is now the property of the Edith Wharton Restoration, a dedicated and ingenious nonprofit corporation that raised the money to buy it and is step-by-step accomplishing its restoration. The Mount is also the home of a distinguished theatrical group, Shakespeare & Co., which makes it a fine example of what landmark preservationists call "adaptive reuse." There is

BELOW: Plasterwork decorating the salon was Mrs. Wharton's sole tribute to ornamental embellishment. She regarded transitory items such as tapestries and draperies as throwbacks to the Middle Ages, "when men camped in their castles much as they did in their tents."



PAUL ROCHELEAU



PAUL ROCHELEAU

it is far more successful inside than out. The outside gives the disquieting illusion of being larger than it is: more chimneys, more fussy little dormers, more wings, more excrescences than it deserves. The inside, on the other hand, is just what Mrs. Wharton said a house should be. The first floor is a series of rooms—library, writing room, drawing room and dining room—which can be entered one from the other or from the handsome barrel-vaulted gallery that runs the length of the central part of the house. Each of these rooms opens onto the terrace through French doors. No open plan, no flowing spaces that defied privacy, for Mrs. Wharton. She believed that rooms had quite separate identities and purposes. The result is a series of spaces of gratifying proportions and details, pleasantly furnished, but, alas, not with pieces of Mrs. Wharton's own

still much to be done, but there is now much to enjoy. Edith Wharton, I felt, might step through the library door to the terrace at any moment and smile her approval. □

Russell Lynes, author of many books on the arts and mores of America, including *The Tastemakers*, *The Art-Makers* (both recently republished), *The Domesticated Americans*, *Good Old Modern* and *More Than Meets the Eye*, divides his time between New York City and the Berkshires. He is now at work on a social history of American arts in the twentieth century.

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A Conversation with Alice Aycock

A PURVEYOR OF LARGE constructions, large ideas and experiences, Alice Aycock is a young, internationally known artist based in New York City, where she is currently ensconced in a comfortable loft studio in SoHo, amid books and paraphernalia collected for her projects. Called "prodigious" by critics, she is remarkable both for the force of her imagination and the heroic scale of her works.

Alice Aycock first enjoyed public notice in the 1970s, with a series of enigmatic and haunting architectural sculptures: towers pierced with impossibly high windows; tunnels; scaffolding; trenches; constricted passages; narrow ledges; ascents that allowed only certain vistas; steep slopes that deterred wandering from a prescribed path. These works seemed to tap a collective unconscious, recalling for the spectator—now a participant—some half-remembered experience or an important ritual. The images were fantastical but still resonant; as richly evocative as Piranesi's imaginative architectural renderings. Intrigued by the architecture of many civilizations, Aycock has kept notes culled from far-flung sources, learning and writing about and referring in her own work to such varied constructions as walled towns and ceremonial kivas.



FELICIANO

Engineer of mechanical and architectural fantasies, New York sculptor Alice Aycock explores the art of myth and ritual, technology and history, in her large-scale assemblages.

Conceptual art of the 1970s affected her formation. She admires artists who "deal with ideas, who use art as a way of investigating a variety of things." She arrives at the ideas for her own work by thinking and fantasizing, rather than by sketching, the traditional method of the artist. But she has produced handsome hand-colored prints and drawings on vellum and mylar, diagrammatic schemata of her projects. They recall the sometimes arcane scientific diagrams of the nineteenth century and earlier, with explanatory notations crisply lettered in. Sales of these graphic works have helped finance her monumental projects.

Aycock's more recent work addresses itself to contemporary concerns. She is now determined to refer to the monumental enterprises of her own time—machinery and technology. She says, "I was always feeling guilty that I wasn't taking on the iconography of my own period. Particle accelerators, reactors—they are very much there and have to be dealt with, just as you would go to a cathedral and experience it." Referring to her persistent fascination with other times, she says, "I have this funny sort of fantasy of moving through history and taking each period on, until I arrive here." The present, to her, is "a much more advantageous position, in having all the strategies and ways people have used in the



FELICIANO



ALICE AYCOCK

LEFT: Carpentered fragments in Aycock's SoHo studio await the latest expression of the artist's vision. ABOVE: Scaffolding radiates upward in *Explanation, An, Of Spring and the Weight of Air*, 1979, providing a fanciful stage for a circus performer's daring dive into space.

continued on page 58



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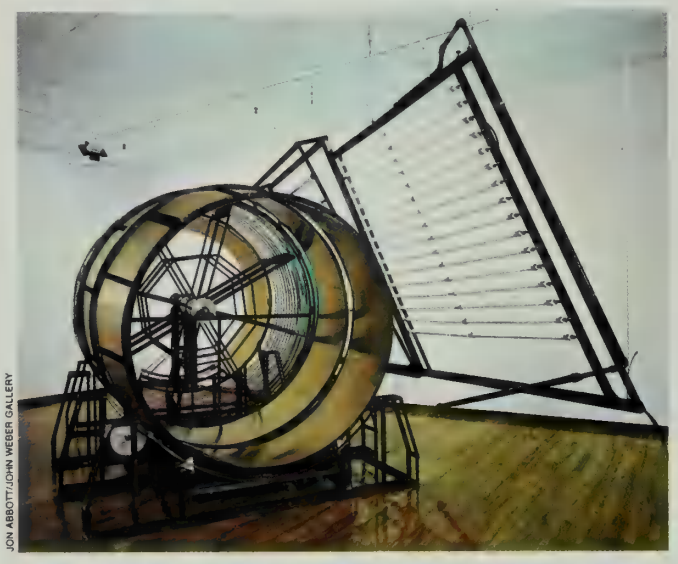
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A Conversation with Alice Aycock
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JON ABBOTT/JOHN WEBER GALLERY



WIL BROWN/LAWRENCE OLIVER GALLERY

LEFT: Suggested by the mechanism of a catherine wheel, Alice Aycock's *The Savage Sparkler*, 1981, lures viewers into a contemplation of its form. ABOVE: "I like art that makes you anticipate," she says, having designed *Hoodo (Laura)*, 1981, to harness the mythical energy of the "ether wind."

past." Moreover, "I have always felt I am in an incredibly fortunate position: Through books, I can look at all these civilizations and rob them."

A major component of her 1981 work *The Savage Sparkler*, now at the State University of New York at Plattsburg, is machinery, suggested by the whirring flint of a catherine wheel. This is one of the many mechanical devices and toys—even cooking utensils—Aycock actively collects, seeking an image "that somehow can conjure up the feeling I am trying to evoke, and hold it."

She describes *The Savage Sparkler* as a "series of barrels that turn in different directions at different speeds. But," she adds, "it doesn't sparkle." Her explanation of this seeming contrariness widens the meaning of the work: "Sometimes the titles suggest things I want to do and haven't done. They're a tease. They raise expectations: I like art that makes you anticipate, makes you excited."

Aycock has made use of outdoor public places for a number of works; universities have been particularly receptive. A large construction, *Collected Ghost Stories from the Workhouse*, from her series *How to Catch and Manufacture Ghosts*, is on the University of South Florida campus in Tampa, and others are at Rutgers and Douglass College. The Atrium building in Philadelphia became home to another work, recently exhibited at the Hirshhorn Museum in Washington, D.C., titled *Hoodo (Laura)*.

Alice Aycock has given considerable thought to how people actually experience "public art." "I am very envious of film directors and the designers of stadiums, because they can deal with large schemes and mesmerize large groups of people. For an artist, it is extremely difficult. Christo is an example of one who succeeds in working on a scale so vast that the public doesn't overtake the work." Of her own work, she says, "These things are not made for an enormously large group—maybe for a couple of people at a time. It is hard for even the most sacred of monuments to withstand hordes of tourists." For *The Machine that Makes the World*, 1979, which "alludes to a number of institutional structures," Aycock even provided a guide to set the tone for experiencing the work. This was also one of the first works into which she introduced real movement: "The walls revolved on castors; an entrance would appear, move, and another entrance would appear. There were three rings. It was a bit like a maze, and also like an amusement park."

Recent Aycock constructions have the sense of the amusement park rides she admires as "extremely imaginatively designed architecture that uses mechanical things in relation to the human body. Designed totally for sensations and looks, they pull you in, make you want to get on that ride and feel those sensations." Part of her current, extended series *How to Catch and Manufacture Ghosts* is similarly "a place where things are churned up, stimulated."

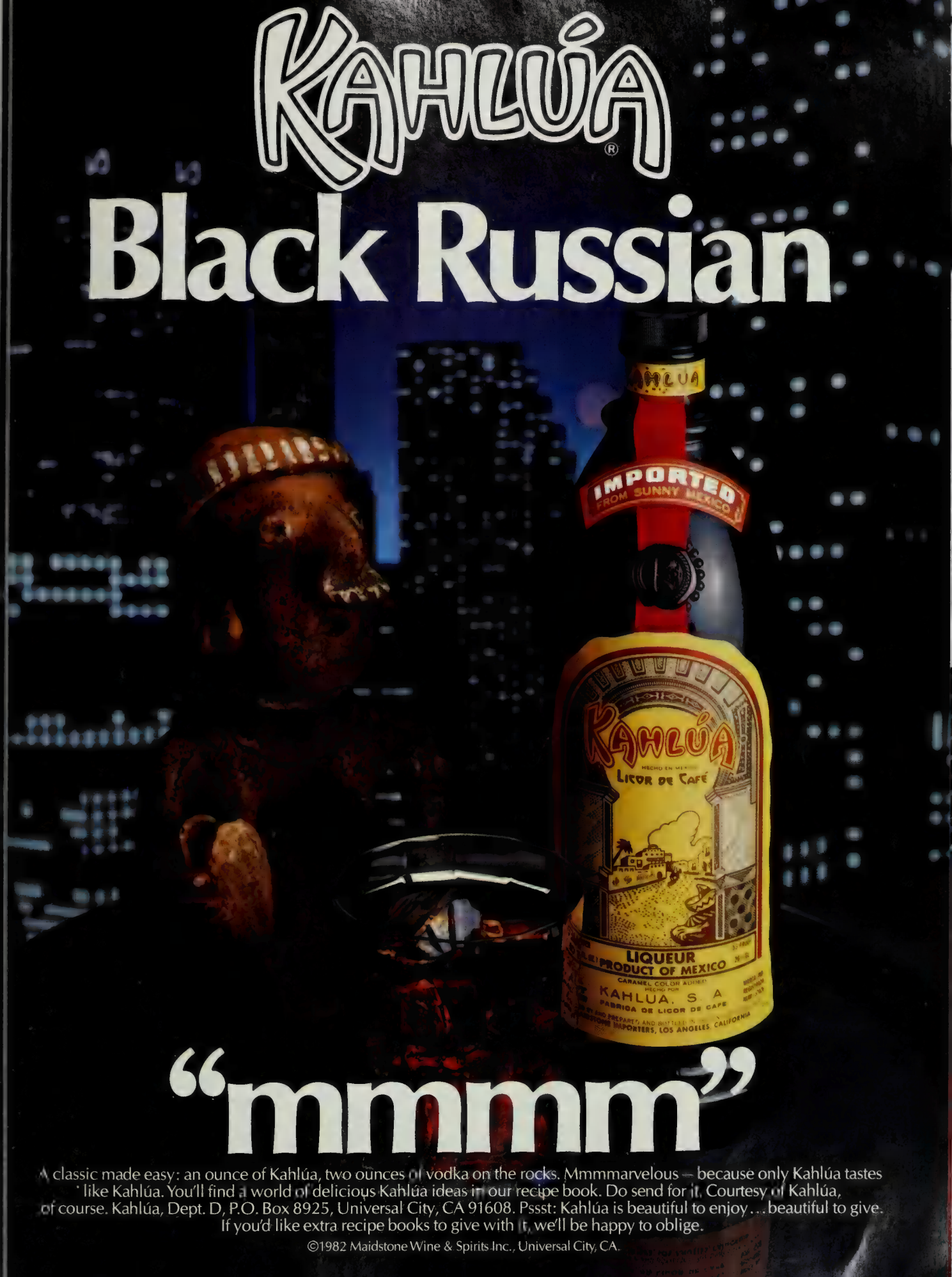
In another recent work, *The Miraculating Machine in the Garden*, primary forces such as wind, heat and electricity are equated with mechanical devices. Arbitrary and whimsical, this construction of moving parts looks plausibly scientific. About the theme of mysterious forces in her work, she says, "Myth, also, will take certain effects such as wind and rain and lightning, and rather than understanding them, will put them together to make a kind of construction. I think that is what I am doing."

Besides mysterious forces and sensations such as levitation, flying and vertigo, spiritual lore has also provided themes for Aycock's recent works. She has been looking at diagrams by earlier cultures about the

continued on page 60

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A Conversation with Alice Aycock
continued from page 58

structure of the world. "I like the fact that they are false and that they didn't work out. I try to superimpose ideas onto these schematic drawings. For a long time I have been drawn to Spanish manuscripts of the period influenced by Islamic culture."

She particularly notes some illustrations of the *Apocalypse*, embellished with fantastical beings. Birds, with their capacity for being airborne, have long attracted her, and one bird is of special interest in the Spanish illustrations. Its head is enormously exaggerated and, to the artist, looks "as though he has the sky in his brain, as though you could see electrical impulses in it. Wires appear to be radiating out as though they are vibrating, sending and scattering electrical impulses. I fantasize, and it reminds me of someone whose brain is exploding into the universe. Other parts of the bird's body are reminiscent of furnaces with air currents moving through." Small wonder that Alice Aycock is taken with such a fantastical being—her own imagination gives forth such force, the creature is an apt symbol for the whirring explosion of ideas and works she continues to be engaged in. □

—*Aimée Brown Price*



The enterprising inventions of American scientists are whimsically recalled in Alice Aycock's "wind-producing" assemblage, *The Miraculating Machine In The Garden*, 1981–2.


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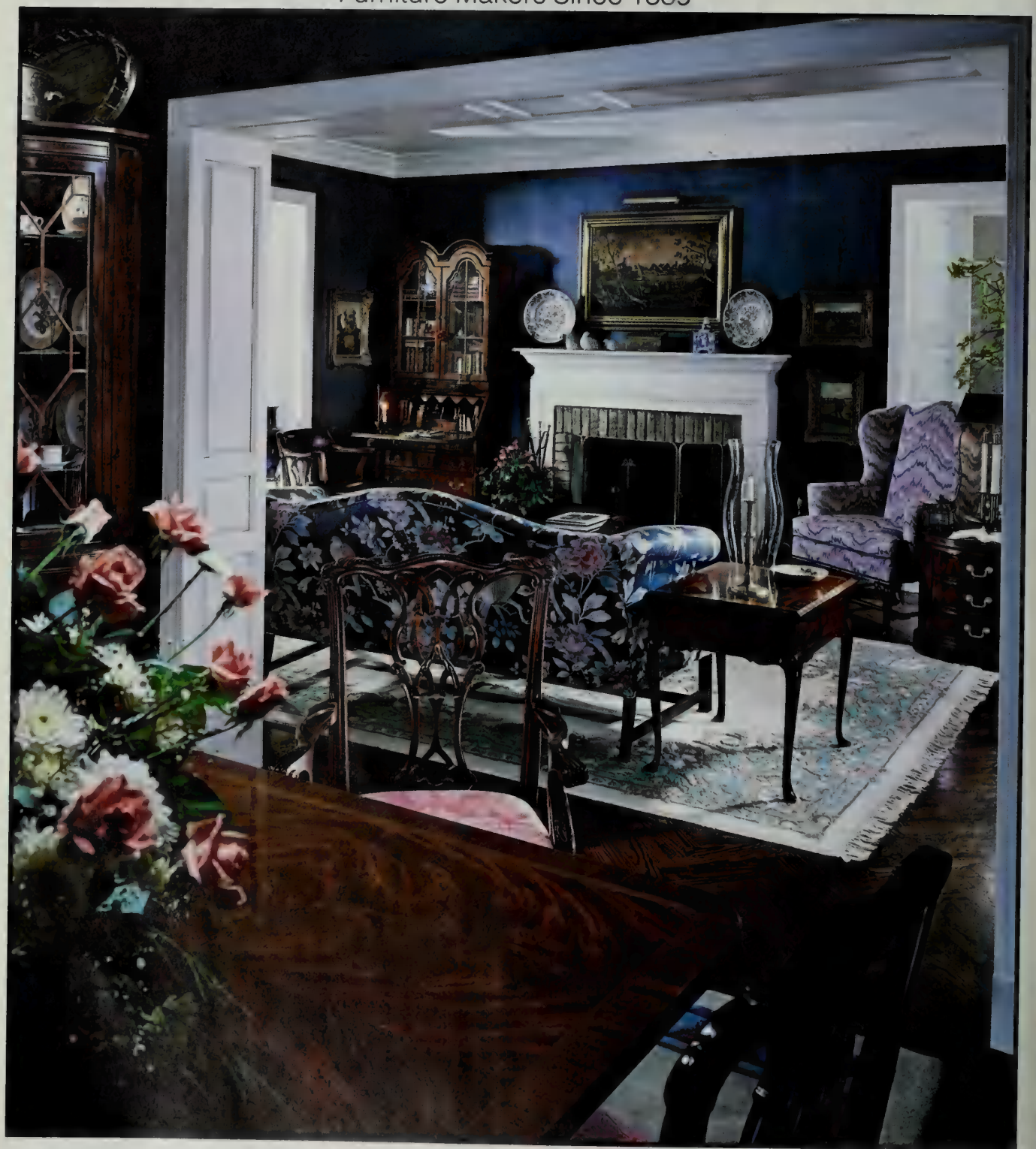
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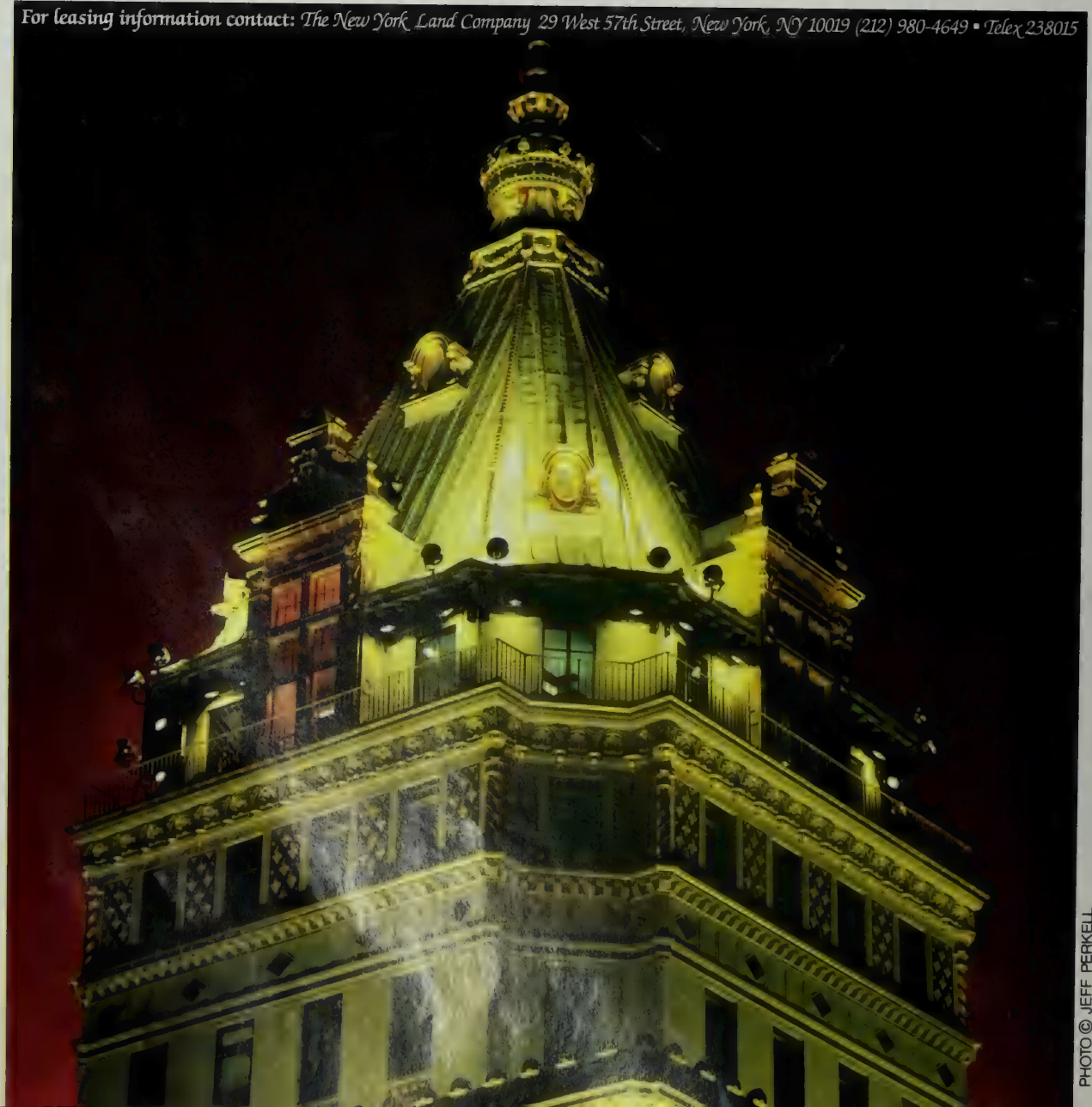


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The Rediscovered Neo-Impressionists

ALTHOUGH PRICES for fine Impressionist and Postimpressionist paintings were far below those paid for important old masters and nineteenth-century works in the early decades of this century, the situation was decidedly reversed in 1958, when the celebrated sale of the Jakob Goldschmidt collection at Sotheby's in London dispersed Impressionist and Postimpressionist paintings for unprecedented sums. Amid the longest sustained boom in the modern history of salesroom prices, the hundreds of thousands of dollars for works by Monet, Renoir, van Gogh and Cézanne in the 1960s became millions in the 1970s. As a result, collectors priced out of the market have begun to discover the striking yet poetic works of lesser-known Neo-Impressionist artists, nearly all of which are valued in five figures, rather than six or seven.

The term *Neo-Impressionism* was coined in the autumn of 1886 by the critic Félix Fénéon to describe the works of Georges Seurat, Paul Signac and Camille Pissarro, who had shown a very new style of painting at the eighth and last Impressionist exhibition. Reacting against the Impressionists' concept of translating emotions into the choppy movement of highly charged pigment on canvas, Seurat and Signac created a far more precise style, using tiny dots of pure color. They discarded Renoir's rainbow palette for a more formal optical approach to color, in which hues are blended in the viewer's eye; and they refined Monet's pointillist technique into a more systematized method, which Seurat called "divisionism." Through this technique, Seurat and Signac obtained far greater luminosity in their paintings, creating an effect that approximated the scintillating quality of light in nature.



SOTHEBY PARKE BERNET

Rivaling the mastery of works by leading Neo-Impressionists Seurat, Pissarro and Signac, Albert Dubois-Pillet's *Towers of St. Sulpice* sold for the surprisingly small sum of $21,000.

With Seurat's monumental *A Sunday Afternoon at the Island of la Grande Jatte*, 1886, as the group's standard, Neo-Impressionism grew rapidly and was remarkably widespread between 1886 and 1894. Dozens of painters in France, Italy, Belgium and Holland went through a Neo-Impressionist phase during this period, providing a large group of works for modern collectors to investigate. Paintings by the elder statesmen of the movement—Seurat, Signac and Pissarro—have already become rare and expensive in today's market, with fine examples regularly commanding prices in the $200,000–$500,000 range. However, works by lesser Neo-Impressionists, the finest being Albert Dubois-Pillet, Henri-Edmond Cross, Charles Angrand



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Rarity has catapulted paintings such as Signac's *View of the Port of Marseilles*, 1905, far beyond the reach of the average collector. Although Signacs do come up for sale, they sell in the $200,000–$500,000 range.



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Théo van Rysselberghe's *Voiliers et estuaire*, ca. 1908, sold at Christie's in London for a moderate $60,000. An expressive seascape, it mirrors the precision, but not the price, of the greater Neo-Impressionist masters.

continued on page 72

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The Rediscovered Neo-Impressionists
continued from page 68

and Théo van Rysselberghe, still remain significantly undervalued. With prices ranging from $15,000 to $60,000, prime works by these lesser lights can often be had for the price of a postcard-size oil by Seurat or Signac. According to Christie's Impressionist specialist, Christopher Burge, $100,000, the top price today for a Cross or Dubois-Pillet, would represent only a small portion of the price of a comparable Seurat. "By comparison, works by these lesser Neo-Impressionists are a good value."

Albert Dubois-Pillet (1846–1890) met Seurat and Signac in 1884, and as the author of the by-laws for the newly formed Société des Artistes Indépendants, he remained, until 1888, the chief organizer within it for the Neo-Impressionists. Dubois-Pillet developed a self-taught technique fully the equal of Signac's or Pissarro's, but his early death and a devastating fire that destroyed many of his paintings have left him a more mysterious figure than he might otherwise have been. His surviving works from the period of 1886 to 1890, consisting of architectural views and quayside scenes of the Seine, are some of the most outstanding examples of first-phase Neo-Impressionism.

With only four years' output for collectors to consider, Dubois-Pillet's works are understandably rare, yet many remain in French private collections and occasionally come to auction in London or Paris. In recent years, the artist's oil *Winter Landscape*, circa 1888, realized £29,000 ($68,150) at Sotheby's in London on December 3, 1980—a reasonable price, considering that such works are often indistinguishable from those of the same period by Pissarro.

Although he was Seurat's senior by five years, Henri-Edmond Cross (1856–1910) did not develop a full Neo-Impressionist style until after Seurat's death, in 1891. In that year, Cross left Paris to settle in Saint-Clair in the south of France. Thereafter his painting progressed rapidly, and he quickly became one of the major figures of the group. With Signac, who lived in nearby Saint-Tropez, Cross forged the second phase of Neo-Impressionism: large mosaiclike strokes of pure color, which had a profound influence on the development of the Fauve, Futurist and Cubist aesthetics.

"Cross will probably be the first of the lesser Neo-Impressionists to climb in price, after Seurat and Signac," says Mr. Burge. Works from Cross's best period, 1891–95, often range from $75,000–$150,000 in the private trade, while prices at auction tend to fall in the lower end of this range. In June, 1981, Paris auctioneers Lauren Guilloux Buffetaud Tailleur sold Cross's circa 1906 work *La Scarabée*, for FF280,000 ($50,400), while, later that year, Sotheby's in London sold his oil *La Lavandière* for £44,000 ($76,000).

One of the most elusive of the lesser Neo-Impressionists, Charles Angrand (1854–1926), met Seurat and Signac in 1884 and developed a very sensitive Neo-Impressionist style and coloration in the years 1885 to 1887. Producing only a small number of mature, full-scale pointillist compositions, Angrand gave up work in oil in 1891 and turned to conté crayon and pastel. He eventually retired in 1896 and lived the remainder of his life as a recluse. Nevertheless, his finest works of the late 1880s can provoke the kind of praise usually reserved for Seurat's and Signac's best efforts.



THE MINNEAPOLIS INSTITUTE OF ARTS

An eerie stillness pervades the stark composition of *Port-en-Bessin*, 1888, by Seurat. A stunning example of his aesthetic, it resides, as do many of his paintings, within the permanent collection of a noted museum.



SOTHEBY PARKE BERNET

Paintings by van Rysselberghe appear frequently at auction. The foremost Belgian artist in the Neo-Impressionist vein, he created works such as *Le Quai à Veere, Zéelande*, 1906, which sold at Sotheby's for $18,000.

continued on page 76



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The Rediscovered Neo-Impressionists
continued from page 72

The few works by Angrand that do appear fetch sums that hardly reflect their quality and rarity. For example, his superb oil *Les Moissons* sold for FF420,000 ($96,600) at Ader Picard Tajan in Paris in June, 1980. Since then, no work of similar quality has emerged; should another turn up, it could bring double this price.

Long regarded as the principal Neo-Impressionist outside of France, Belgian artist Théo van Rysselberghe (1862-1926) took up pointillism in 1888. His portraits and landscapes of the early 1890s spurred his fellow Belgians Georges Lemmen and Henri van de Velde to take up the style, causing Neo-Impressionism to become the dominant mode of painting in Belgium during those years. A crisis of self-doubt plagued van Rysselberghe from 1895 to 1898, so that when he resumed work in the latter year his female nudes and figural landscapes lacked the lyrical poetry of his earlier work.

Van Rysselberghe was prolific between 1889 and 1895, and his works regularly appear at auction. The finest van Rysselberghe seen in recent memory, *Voiliers et estuaire*, realized £33,000 ($60,000) at Christie's in London on November 30, 1981. His works usually sell better in Europe than in America, as indicated by the recent sale of the artist's 1906 oil *Le Quai à Veere, Zéelande*. At Christie's in London the painting was sold for £9,000 ($21,150) on March 25, 1980. Brought to New York a year later, the same painting made only $18,000 (est. $20,000–$25,000) at Sotheby's on May 21, 1981. Since van Rysselberghe's best work is still judged to be plentiful, fine works from the late 1880s are relatively inexpensive wherever they appear. On December 15, 1980, at Drouot auction house in Paris, van Rysselberghe's sensitive *Jeune femme blonde au chignon*, circa 1887, sold for only FF65,000 ($14,950).

For the serious collector, the appeal of what Guillaume Apollinaire called the "elegant and modern city of Neo-Impressionism" is considerable. As the works of Seurat and, increasingly, Signac and Pissarro, become scarce and ever more expensive, the inevitable shift toward lesser masters of Neo-Impressionism will significantly affect their prices. Like Seurat's timeless compositions, their art warrants long and careful consideration. □

—*Paul Kunkel*



ACQUAVELLA GALLERIES

Predicted as the next Neo-Impressionist to climb in price, Henri-Edmond Cross is considered an excellent investment. Here, *Arbres*, 1909, in pencil and watercolor, asserts the poetry of the artist's style.

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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

CHINESE FAMILY portrait painting was popular with the European market during the eighteenth and nineteenth centuries. This example focuses on old Chinese values—filial piety, ancestors and the home—as its theme. The artist rendered the subject matter in a flat, decorative manner in what was believed to be suitable European fashion. Hence, Western modes of placement and perspective are curiously blended with Chinese costume and interior elements.



See page 102.

FORMALITY AND STRENGTH mark the mantelpiece designs of the eighteenth-century Palladian style in England. Noted architects, designers and sculptors like William Kent and Sir Henry Cheere lavished their works with bold Neo-Classical marble motifs in large scale befitting the great halls of the period. These original works inspired many variations of the style, utilizing a similar design vocabulary, as seen in this example with allegorical plaques, and massive terms flanking the fireplace opening.



See page 116.

CREATED BY Ellsworth Kelly specifically for the space in which it hangs, *Red Panel for Takahashi*, 1982, shown here, exemplifies the artist's ongoing interest in irregular rectangular form in both painting and sculpture. It reflects his concern for the refinement of a single planar shape and derives its luminosity from the many layers of color applied to the aluminum surface. The skewed rectangle appears to be supported only by the combined energies of color and form.



See page 141.

JULIA MARGARET CAMERON (1815-1879) was given a camera on her forty-eighth birthday and began taking photographs of her friends and family. Mrs. Herbert Duckworth, her niece and later the mother of Virginia Woolf, posed for her several times. This was not an easy task, as Mrs. Cameron used the wet collodion process on large glass negatives, which required long sittings and frequent retakes. She is famous for her Rembrandt-like chiaroscuro, a technique achieved by allowing the lens to be slightly out of focus, and for the depth of character revealed in her sitters. In this portrait, Mrs. Duckworth's sensitivity is shown as a strength.



See page 145.

SOCIAL OCCASIONS in the eighteenth and nineteenth centuries produced special needs that enterprising furniture makers answered with ingenious designs. Many of these forms survive today, as evidenced in this horseshoe-shaped table, once known as a "social table" or wine table. It was originally designed to be brought up to the fireside, where, in easy reach of all, it held the potables to be enjoyed after the meal.



See page 159.

WHEN AN important person like Queen Henrietta Maria sat for Sir Anthony van Dyck (1599-1641), she did not pose for the actual portrait, but rather, for a series of sketches that the painter and his staff could use—much like negatives left with a photographer—for any number of portraits of various sizes and poses. Van Dyck was a trusted member of the royal household and knew the royal family well. In this state portrait, the artist's ability to make his sitter seem elegant, cultured and aloof is evident.



See page 172.

WHEN THE FIREPLACE provided the only source of heat in the home, selective screening was important for the sake of comfort. The pole screen, a simple decorative solution to this problem, was devised in the seventeenth century. From a tripod stand resembling a small table base rose a pole that held a small screen by means of a screw knob. The popular Sheraton design, seen here, displayed oval or shield-shaped screens embellished with the finest embroidery, painted silk or delicate paper filigree patterns to delight the eye when not shielding the face from the fire's heat. □



See page 173.


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Edwardian Artistry

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INTERIOR DESIGN BY MARK HAMPTON, ASID
PHOTOGRAPHY BY PETER VITALE

THE BEEKMAN PLACE townhouse of Dr. and Mrs. Lorenzo Mendoza looks as if it has only reluctantly settled into the frenzy of New York City. Nearby, the trees rustle, and beyond the wrought-iron fence lies the East River—placid and light-reflecting. Inside, the rooms have a voluptuous Edwardian feeling, bringing to mind the works of the late-nineteenth-century painter James Tissot, or a setting in which a worldly woman in a Boldini painting might feel at ease. Thus, it is something of a surprise when designer Mark Hampton describes it as "a typical large corner brownstone that was drastically remodeled in the fifties—my least favorite period," he adds wryly. "It had a sort of Danish Modern drawing room. All the moldings had been removed, and there were no door frames. The first thing we had to do was give it some architectural character, returning it to an old-fashioned look." During the nine months of renovation, many of the

Edwardian grandeur, created by interior designer Mark Hampton for the Manhattan townhouse of Dr. and Mrs. Lorenzo Mendoza, evokes a more formal era. ABOVE: In the Entrance Hall, an ornately carved early-18th-century English mirror and an 18th-century English table, both from Stair & Company, set the mood of the residence. Bronze figure is from Frederick P. Victoria. The soft, Chinese-inspired design on the wall was painted by Robert Jackson. OPPOSITE: The Drawing Room is a study in patterned opulence: Silk damask from Brunschwig & Fils is used for wall-coverings, draperies, chairs and screens, and a suite of 19th-century Louis XVI–style furniture is upholstered in Aubusson tapestry.



"The room is a perfect background for old needlepoint and gilding."

To control the scale of the Drawing Room, Mr. Hampton used heavily swagged draperies to visually lower the ceiling, and upholstered screens to divide the space, creating a central area at the fireplace, and two smaller ones on either side. Bouillotte lamps from Marvin Alexander rest on tables draped with Lee Jofa velvet. Enhancing the continental atmosphere are Impressionist paintings: The landscape above the French secretaire is by Camille Pissarro, the portrait of a woman is by Arturo Michelana







ABOVE: Numerous objets d'art and bibelots are displayed in the Drawing Room, providing personal touches and diminution of scale. OPPOSITE: Georgian in spirit, the Dining Room is illumined by a Regency chandelier from Nesle, while Sheraton chairs offer seating at a George III pedestal table. An 18th-century English mirror holding a 19th-century pagod, adorns the wall above the Adamesque fireplace, and below it, chinoiserie figures grace the mantel. A Chinese lacquered cabinet rests on a stand. Above it is a still life by Fantin-Latour. Carpeting here and throughout the house is from Stark.

structural details were changed or added by Mr. Hampton, with the help of his associate, Lino Correia.

Known for his attention to architectural details, Mark Hampton is also known for his affinity with the nineteenth century, and for being able to translate its spirit into contemporary rooms. In his work here, he was guided as well by the Mendozas' own collection of nineteenth-century French paintings and continental antiques, which have been "gradually accumulated for the past forty years." Says Mr. Hampton, "We decided to do the rooms in a sort of Edwardian revival style, which allowed us to use Italian paintings, French furniture and a gently detailed English background—a King Edward VII and Queen Alexandra atmosphere, without the potted palms."

A close relationship already existed between Mr. Hampton and his clients, for he had also designed the Mendozas' primary residence, in Caracas. He knew their taste, and that it tended to be eclectic. "I really love a combination of periods," he says, adding that the Mendozas "didn't want too strict a style, and they wanted to use a lot of things that had belonged to their parents."

Despite the seeming formality of the rooms, it is, according to the designer, "in all respects a family house. It's also the house that Dr. Mendoza has known since he was a child. His parents bought it forty years ago, and he grew up in it. Today, it's a frequent meeting place for the entire family. The Mendozas have six children; some of them attend school in the United States and some in Venezuela. It's the kind of household where there are easily twenty people at every meal—just as at their house in Caracas, where there may be fifteen to twenty at table three times a day. So this house is geared toward a very active family life. They live all over





ABOVE: The verdant hue of lacquered walls and linen velvet upholstery creates a sense of warmth in the book-filled Library. Once a minstrel's gallery overlooking the drawing room, the area was partially enclosed by the addition of a wall. OPPOSITE: Floral chintz covers the bed and 19th-century French furniture. The ribbon, bow and flower motif of the carpeting is reiterated by the strié-silk drapery treatment; lush swags emulate this theme.

the house and use it all year round."

The large two-story drawing room, the designer's favorite, presented him with the greatest challenge. The lavish use of silk damask created a soft, but imposing effect. "It's a perfect background for old needlepoint and gilding. The room is very formal, and it certainly does seat a lot of people. The problem was how to create a usable, private space out of it." Toward that end, he used silk-damask-covered screens. "They're a perfect way to break up an enormous room like this one, and they create marvelous shadows that give the space a softness and a certain mystery. That's terribly important—I don't like museum-lighted rooms."

Overlooking the drawing room is the arch of the second floor library. This is where, according to Mr. Hampton, "you might often find Dr. Mendoza alone, reading, while children are playing upstairs. That's the compartmentalized life you can have in a townhouse—everything going on at once, in different places."

Mr. Hampton works very closely with his clients. "I'm not particularly interested in people leaving everything to me. It's an old wives' tale that designers really like that arrangement. What all designers really like is working with people who have interesting taste. That's stimulating. Besides, I'd never done a twenty-two-foot damask room before." □

—*Francesca Stanfill*



Innovation in Milan

Applying Classical Forms within a Modern Design

INTERIOR DESIGN BY MARIKA CARNITI BOLLEA
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



ABOVE: A painting after Fuseli proclaims the Living Room interior of a Milan apartment designed by Marika Carniti Bollea. Apparently consisting of diametrically composed panels, the painting is actually reflected in a mirror. RIGHT: The mood sought by the designer is achieved, in the Living Room, by placing a functional seating group within the context of classical opulence. Most of the marbling effects, including the columns, are the result of painting on wood. The designer used classical elements "to create an atmosphere of peace."

THE MODERN APARTMENT blocks in Piazza San Babila were built in the thirties. They curve from the long Corso Vittorio Emmanuele, which pierces the heart of Milan, to confront the distant tumult of Gothic spires crowning the apse of the great cathedral. Here, in an apartment created by Genoa-born Rome-based designer Marika Carniti Bollea, visitors have a shock in store. The entrance opens to a life-size reproduction of a Neo-Classical portrait, a lady draped in silks, all arms and profile, after a work by the Swiss-English painter Fuseli. Startlingly doubled in a panel of mirror, with one outstretched hand reaching for its reflection, the painting immediately alerts guests to the unexpected. The living room is dynamically solemnized by two massive Tuscan columns rising from a







ABOVE: On the sofa enclosure in the Living Room are a pair of late-17th-century Italian bronze horses. RIGHT: Sofa cushions introduce a silky touch into the Living Room and underscore a light, sunny ambience. Reflected in the mirror is an 18th-century Brussels tapestry illustrating a scene from *Don Quixote*, after David Teniers the Younger. The bronze and steel sculptures on the center table are by Cosentino. Window seats on castors may be used as dining table benches. The horseman is one of a pair of late-19th-century French bronzes.

semicircular enclosure. While tabletops are marble, columns and panels are actually *faux-marbre*—wooden surfaces painted in marbled designs, the kind of intricate work for which Italy has become renowned.

"I have used the classical elements to create an atmosphere of peace, even of languor," says Marika Carniti Bollea. "The columns are emblematic in a postmodern sense. They are also ironic, but delightful, too.

"Today, in the 1980s, we are tiring of fashion in design, and the postmodern, with its wit and elegance, offers us irony. I've also made references to recent culture. By 'culture' I don't mean simply reproducing pieces from the past. A stiff Hoffmann chair, however admirable in form, would make a historical statement, but it is still very uncomfortable. With bamboo or folk furniture you often wonder where to sit. In this apartment, my big, classic structure in the center really is comfortable. The Bauhaus taught us form and utility at a time when this approach was needed. But now we must add quality materials, a romantic vision and the atmosphere of a dream.

"At the turn of the century, architects like Toni Garnier designed the impossible, but their proposals were never carried out. But why *not* make the impossible? Man cannot live by functionality alone. We should have the courage to integrate, and look for inspiration in, those pre-1914 works. Yet nobody does. For me, interior design is a dream, but a dream that never loses sight of geometry.

"The Milan apartment shows that we can decorate by using symbols, rather than elements or motifs in series. Everything is a symbol. Here, I've used antique Roman as a symbol slanted with irony. Basically my approach to design is surrealism and the metaphysical revisited. I like to use











LEFT: A Living Room dining area is created when the hinged top of a demilune table is opened. The painting, *The Symbolizing of Love*, is by Albertini. On the sofa enclosure is an Italian mannerist bronze sculpture by Cattaneo. Tops of the dining table and central table are marble. ABOVE: In the Master Bedroom, the curved bureau and shelves were designed to echo the curvature of the draperies. According to the designer, contemporary designs "should allow us to dream. For me, interior design is a dream . . . that never loses sight of geometry."

new objects and furniture in the postmodern spirit, linking the ancient and the modern. If I treat these effects ironically, it is because I never take myself too seriously."

Marika Carniti Bollea can shape her dreams with extraordinary elegance and style because of her instinctive sense of structure and proportion. She attended no school of design, but all her life felt an irrepressible urge to draw. "In college I always had my pockets crammed with colored pencils. I drew all over my books, even on the floor." Much of her life thereafter was spent traveling. For the future designer this meant, most of all, looking at galleries in New York, Mexico and Japan, and at the great collections of Europe.

"When I began to design commercially, nobody would accept me in my new role. They all regarded it as a gracious accomplishment, like embroidery. It wasn't until I received serious consideration from important designers and architects like Gae Aulenti and Piero Sartogo that I gained confidence and plunged in for better or worse. When my clients don't like something I do, I start to panic and instinctively try to change it to please them. Then I discover that what they really want is to be convinced that my ideas are right. It makes for a tricky relationship.

"I know there are people who will say I am an eccentric," says Signora Carniti Bollea. "But remember, there are many contemporary designers who work with boiserie and nineteenth-century styles. So why not also create a dream atmosphere?" □

—*Adrian Cook*



Nob Hill Exuberance

A Buoyant Décor Combining Informality and Tradition

INTERIOR DESIGN BY CHUCK WINSLOW
PHOTOGRAPHY BY RUSSELL MACMASTERS



Against a background of formal architectural detailing, Chuck Winslow's sunny interior design for a San Francisco apartment incorporates contemporary art with a traditional mood. OPPOSITE: In the Living Room, the textures of a sisal rug and matchstick blinds underscore the air of informality. Over the sofa is a painting by Tom Holland. The sofa upholstery is by Hinson & Company; the lighting, by Wendelighting. ABOVE: Nineteenth century export ware furthers the floral motif in the Living Room, while a dark Japanese plate graces the foreground table. Fabric from Brunschwig & Fils covers the chair. The table skirt is from Cowtan & Tout.

"The apartment impresses me as being very comfortable and welcoming, yet the space itself is formal."

SERENDIPITY, that tongue-tumbling word connoting unexpected and pleasurable discoveries, does not often find its way into the lexicon of interior designers, many of whom would have clients believe that their thoroughly planned spaces leave no room for surprises. But not Chuck Winslow: He readily and happily discusses the circumstances that culminated in this striking apartment on San Francisco's Nob Hill.

"My clients moved here from Washington, D.C., with the intention of staying for only a short time," Mr. Winslow explains. "The transient nature of the situation led me to choose elements that could easily be left behind in a year—sisal rugs instead of fitted carpets; matchstick blinds instead of formal draperies; painted and lacquered finishes instead of upholstered walls. As it turned out, however, these so-called mismatched design decisions triggered some of the most stylish results."

The immediate impression is one of sunlight, flowers and warm colors. Windows open to a sweeping view of the city and, in the distance, San Francisco Bay. "The apartment impresses me as being very comfortable and welcoming," says Mr. Winslow, "yet the space itself is formal, with much architectural detailing. The casual accents tone down the formality



ABOVE: In the Living Room, the gentle shape of a lacquered Japanese butterfly-and-lotus stand offers an appealing contrast to the formal lines of an early-19th-century Regency dwarf bookcase in *faux* rosewood and parcel gilt. On the bookcase are a pair of late-18th-century Waterford crystal candlesticks. The 19th-century Chinese painting of a merchant's shop is unusual for its depiction of Western objects. OPPOSITE: Bare floors in the Dining Room help italicize the visual play between vibrant colors and vivid forms. The room is often used with a second table. The gilt of an Italian wood chandelier is reinforced by its reflection in a gilt-framed mirror.





While respecting the Nob Hill heritage, the designer instilled a spark of youthfulness and humor in the space.

to a level that is lighter, younger and more appropriate to California."

Indeed, the architectural details of the apartment resonate with the elegance that is Nob Hill's legacy. In the last century, as gold seekers scuffled through the muddy thoroughfares of the Barbary Coast, those who had made their fortunes selected Nob Hill on which to build their mansions. When the great earthquake and fire of 1906 left ashes where the mansions had stood, Nob Hill became the site of the exclusive hotel and apartment house structures still standing today.

Amid these impressive buildings is the apartment of Mr. Winslow's clients. While respecting Nob Hill's heritage and the architectural integrity of the apartment itself, the interior designer successfully instilled a spark of youthfulness and humor in the imposing space.

"My young clients have reached the point in their lives where they want to begin collecting fine furniture and art," Mr. Winslow explains. "She has a very traditional background and prefers English furniture, while he grew up surrounded by extremely contemporary paintings and sculpture. This diversity, and their mutual respect, really added to the design. They had brought several upholstered pieces from their Washington, D.C., home. Incorporating these, we selected very simple backgrounds, and the apartment evolved from that simplicity.

"I selected the furniture, always bearing in mind that the pieces would have to fit into another environment when the couple moved from San Francisco. This imposed certain restrictions, which, I think, only add to the décor. For example, I thought it wonderful to work in the genre of fine English furniture and, at the same time, to incorporate such 'unserious' elements as the white-gauze-draped bed—which was inspired by the wonderful quality of light in the master bedroom—and the matchstick blinds.

"My clients are both from the East Coast and had not been exposed to good Oriental design—much like myself before I moved to San Francisco some four years ago. In this city there is much more awareness of, and access to, fine pieces from the Orient. My clients quickly recognized the beauty of the pieces and selected an eighteenth-century Japanese butterfly-and-lotus stand, a Korean-inspired altar table, and a figurative Chinese door panel that is a lighthearted contradiction to the contemporary abstract art. The Oriental condiment box on the bookcase in the living room inspired the color of the library's lacquered walls, and the chintz upholstery in that room is also chinoiserie in feeling."

The contemporary art—effusive, bold and spontaneous—ties together the formal and casual elements of the apartment. The architectural molding of the rooms frames the paintings as if designed for that purpose. Mr. Winslow considers the art a vital element in the interior, and installed recessed lighting to heighten the impact of the paintings. Canvases by artists Tom Holland, Stephen Mueller and Gustavo Rivera make up the major part of the growing collection.

"The thing I like best about the apartment," Chuck Winslow concludes, "is its spontaneity and its humor. Though filled with beautiful pieces, the space exudes a feeling of youthfulness that gives it a very happy atmosphere."

Serendipity aptly describes the Nob Hill apartment. In fact, Chuck Winslow's clients enjoyed living in the city and in their new home so much that, when the time came to move back East, they decided to keep it as an additional residence. They now look forward to returning every few months to their California home. As with the westward movement in the last century, the special allure and intrigue of San Francisco still beckon strong and clear. □

—*Cameron Curtis McKinley*

The frothy quality of a canopy bed sets a happy tone in the Master Bedroom. The abstract painting is by Gustavo Rivera. Carpeting by Stark Carpets; lighting by Hansen Lamps. Says Mr. Winslow, "I thought it wonderful to incorporate such 'unserious' elements as the white-gauze-draped bed in the Master Bedroom." Though the owners now use the apartment as a second residence, they had originally planned to stay only a short time. Because of this, the designer chose "elements that could easily be left behind, such as the sisal rugs and matchstick blinds." In the end, he says, "these so-called mismatched design decisions triggered some of the most stylish results."

Antiques: Lighting with Style

Superlative Designs in Wall Illumination



SERGE CAPRIÉ

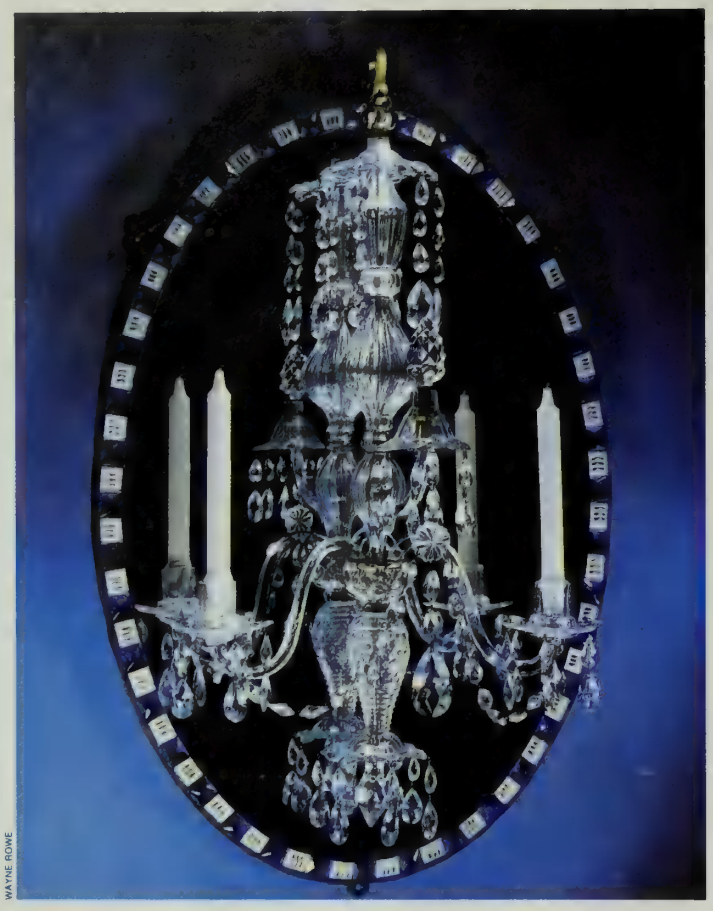
ABOVE: *Sconce* (one of a pair), French, Louis XIV period, early 18th century. Silvered bronze; 20" high x 12" wide. Acting as a backdrop to reflect the light, a mirror is set into an oval frame chased with palmette decoration and crowned with a mantel bearing roses. The base of the lamp is formed with a plumed head flanked by scrolls and mounted with a candle arm. Michel Meyer, Paris.

OPPOSITE: *Sconce* (one of a set of four), J. Vion, French, Louis XV period, 1715-1774. Gilded bronze; 25½" high x 19½" wide. Graced with acanthus and berry foliage, the lower part of the central stem holds twisting candle branches. The upper part is a draped bust of a woman wearing a delicate lace bodice and a feather headdress. The Antique Porcelain Company, New York.

ON EVENINGS when great masquerades and receptions were given by the king of France, the vast mirrored galleries of the palace at Versailles shimmered with the unearthly brilliance of a winter ice storm. Ten thousand candles sparkled amid crystal pendants enveloping magnificent silver sconces. The dazzling intensity of this illumination was a source of wonder for contemporary observers. Candles were expensive and normally produced only faint, unsteady light; none but the greatest of princes could afford the enormous numbers of them necessary for such radiant display.

More than equal to the splendor of the illumination they provided were the extraordinary lighting fixtures that graced the walls of the finest royal households. This opulence dated from the Renaissance, when Medieval torches suspended from clumsy wrought-iron chains and wall





WAYNE ROWE



SERGE CARRIÉ

ABOVE: *Sconce* (one of a pair), George Kearney, Irish, George III period, circa 1780. Crystal and glass; 34" high x 22" wide. Buttons with gold blazes complement the central shaft and the arms accented with pear-shaped drops. Quatrain, Los Angeles.

ABOVE RIGHT: *Wall Light* (one of a set of four), Russian, second half of 19th century. Crystal, gilded bronze and painted metal; 52" high x 28" wide. An elongated frame displays cascades of drops that reflect the flames of the candles. Galerie Camoin, Paris.

OPPOSITE: *Sconce*, Italian, Baroque, end of 17th century. Colored glass; 30" high x 15" wide. From Venice comes this sconce with undulating molding surrounding an églomisé backplate. The painting features a figure in classical costume. Michel Meyer, Paris.

brackets were abandoned in favor of fixtures clothed with a new exuberance. Classical dolphins, dragons and scrolls supplanted heavy Gothic quatrefoil motifs. In the palace of the Venetian doges, gilded amorini and winged griffins became finials for great polychromed wall lanterns. At banquets given by the Medici, silver wall fixtures shaped like human arms grasped great candles to replace the torch-bearing footmen and retainers of days past. Nor was extravagance confined to Italy. In 1520, at the legendary meeting of Henry VIII and François I on the Field of the Cloth of Gold, near Calais, François mustered all the grandeur of his kingdom in an attempt to impress his rival. Glittering tourneys were arranged, and banquets given in pavilions of gold cloth lit by splendid silver-gilt sconces affixed to tent supports.

In the eighteenth century the most gifted artists and designers of the day created a vocabulary of elegance and finesse for the apartments of the privileged, bringing wall lighting to the peak of its development. Within the intimate Rococo salons of Louis XV, extravagantly scrolled wall appliqués framed gilded boiserie and the enchanted Fêtes Galantes of Watteau. Normally cast in bronze, these appliqués might incorporate Meissen figures, or porcelain tulips, jonquils and anemones in the designs. In England, Thomas Chippendale featured wall fixtures in *The Gentleman and Cabinet-Maker's Director*. His elaborate conceptions—uniting the naturalism and asymmetry of the rocaille with chinoiserie mandarins, pagodas and landscapes—gave way to a new classicism inspired by the excavations at Pompeii and Herculaneum. Wedgwood cameos and Waterford crystals embellished English girandoles in delicate Adam drawing rooms at nearly the same time that the balanced Louis Seize style appeared in France. Roman urns and festoons mixed with the bucolic imagery favored by the French royal couple,







OPPOSITE: *Girandole* (one of a pair), English, George III period, circa 1765. Giltwood; 43" high x 23" wide. Here, an English interpretation of the French Rococo combines a mixture of fantasy and rustic accents in this unusually large girandole. Stonework arches, and lambs and sheep standing on rocks below, unite with phoenixes, icicles and rocaille forms. Stair & Co., Inc., New York.

ABOVE: *Sconce* (one of a pair), attributed to Gouthière, French, Louis XVI period, 1774-1792. Gilded and patined bronze; 24" high x 21½" wide. Scrolls, tendrils, satyrs and a nymph decorate the urn-shaped central shaft of this sconce, evoking the Neo-Classicism of the Louis XVI period. The three arms bear acanthus leaves and intricately chased drip pans and candle holders. Jean Wanecq, Paris.

to produce wall fixtures of extraordinary virtuosity. At the Petit Trianon, gilded acorns and oak leaves garnished sconces cast in the form of hunting horns, and for the Château de Compiègne, Marie Antoinette personally chose candle branches fixed upon quivers of arrows and garlanded by gilded fruit and sunflowers.

Like Prometheus, who stole fire from the gods, mankind has triumphed with increasing grace and ingenuity over the bounds of darkness. Whether formed of gilt and rock crystal to impress foreign emissaries with the majesty of a king, or of silver to illuminate the silk damask walls of a marquesa's box at the opera, the most important lighting fixtures created for the wall since the Renaissance were made with the same end in mind—to effect a glorious union of art and function. □

—*John A. Cuadrado*





Architecture: Robert A. M. Stern

PHOTOGRAPHY BY JAIME ARDILES-ARCE





For the interior renovation of a Manhattan duplex originally built in the 1920s, architect Robert A. M. Stern integrated both classical and modernist architectural elements. PRECEDING PAGES AND COVER: The cross-vaulted Entryway establishes the classical setting and was designed for an appearance of openness, implying an out-of-doors, natural space. The sculptural forms of a rusticated marble staircase and curvilinear brass handrailings reinforce the suggestion of outdoor space. RIGHT: Split columns frame the passage from the Entryway to the living room. ABOVE: The architect's manipulation of natural light creates a clean, spatial quality.

THE NOTION THAT CLASSICISM and modernism are antithetical design modes is more of an attitude than an architectural fact. Since the advent of modernism, early this century, discussion about their differences has polarized classicism and modernism, emphasizing points of disagreement.

In a recent interior renovation for a 1920s Fifth Avenue duplex, New York architect Robert A. M. Stern uses classical elements in spaces that have an open, and sometimes flowing, modernist character. While the forms are clearly classical, Mr. Stern abstracts them from their precedents and generalizes them. The results are clean, rather uncommitted modernist forms that contrast with some of the Italian Renaissance details remaining from the original apartment.

As a contemporary architect using classical forms, Robert Stern does not reject the best lessons of modernism, but selects from the two traditions, interpreting elements of one with a sensibility affected by the other. He establishes this classicist/modernist ambiguity at the outset, in the entryway. Situated many floors above, the entryway is inside the building, but the architect designs it, and the following spaces, for an openness intended to imply the out-of-doors.

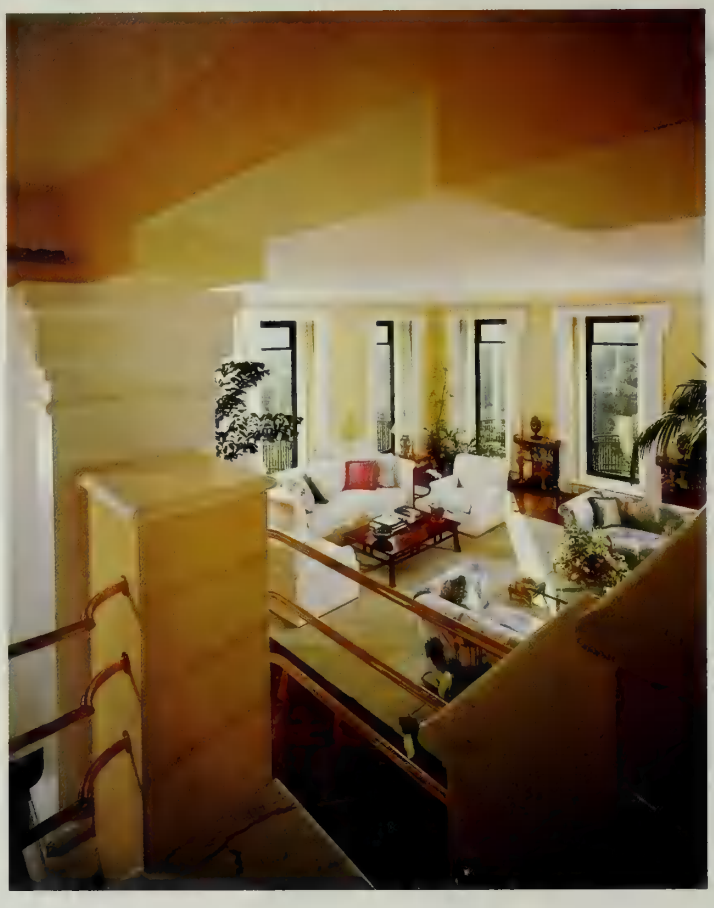
The suggestion of outdoor space in the entryway is reinforced by a view of a staircase surfaced in rusticated marble, leading to the second floor, and of a light-filled, voluminous living room. Mr. Stern says, "From the entrance to the first glimpse of the stairs, to the full discovery of the living room, there is a sense of anticipation that is heightened by the view."

The architect carefully modulates the passage into the living room area and between other rooms by an ordered procession of classical forms.











PRECEDING PAGES: "The architecture," Mr. Stern explains, "is built on a human perception basis." In the Living Room, large, comfortable furniture brings the vast architectural space down to human scale. Chesterfield sofas are covered in Rose Cumming chintz; the painting (left) is by Dubuffet. RIGHT: Wall moldings and built-up cornices encourage a fluid progression, leading from the Hallway into the dining room. Painting by Cy Twombly. ABOVE: "From the entrance, to the first glimpse of the stairs, to the full discovery of the living room, there is a sense of anticipation that is heightened by the view," says the architect.

Split columns create frames or gateways between the plan's major areas, helping to establish an ordered series of transitions. The pronounced horizontal wall moldings and a built-up cornice discipline a fluid progression. The horizontal coursing divides the rooms vertically into a continuous tripartite base, shaft and capital. All the secondary rooms—closets, powder rooms, service areas—are concealed behind walls designed to impart a feeling of solidity. The recessed lighting traces the architectural shapes. "The architecture," he explains, "is built on a human perception basis. From the floor, to the chair railings, to the cornice molding, the eye is constantly building, satisfying itself."

Mr. Stern accentuates the outdoor quality of the living room by giving the room the light and space of an outdoor Italian piazza. The floor-to-ceiling windows are framed by heavy pilasters and set in deep pockets with balconies that give the room added depth. The city outside is visually accessible, but does not intrude.

This grand space, however, does not overwhelm the rest of the apartment. The sitting room across from the entryway, and the dining room, directly on line with the living room, share the same architectural elements. Though the forms are less pronounced, they are formally and







ABOVE: Although the Dining Room almost equals the size of the living room, a modified treatment of windows, moldings and lighting creates a more intimate space. Antiques include a pair of Wedgwood vases on an English Regency mahogany side table, a set of George II Chippendale chairs and an Aubusson rug. RIGHT: In the Sitting Room, a simple arrangement of armchairs covered in linen from Vice Versa, and a banquette covered in Clarence House fabric, contributes to the warm, informal atmosphere. In the alcove is a painting by Renaldo Lam.

spatially related to the living room without being competitive. The architect has modified the architectural treatment of the dining room so that it almost equals the size of the living room, yet remains more intimate. Windows are not dropped; the thick frame moldings are truncated, and the lighting at the capitals creates a more domestic scale. The dining room is both a room in itself and a part of the whole. Mr. Stern achieves a flexibility usually identified with modern space, without sacrificing the formal sense of shelter and privacy of the classically defined room.

The architect's horizontal ordering system of moldings and cornices, broken by split columns, has a comparably disciplined vertical equivalent in the impressive marble staircase. Like the entryway, the stairway has a bank of glass block illuminating the passage. With the light and the subtle rustication, this staircase continues the interplay between interior and exterior—a proper connector between the piazza living room and the private living areas upstairs.

In the master bedroom, Mr. Stern adapts the public forms to this private context. Here, and in the children's wing, a general discipline and stylistic order are applied, but the architecture is never literal or solemn. It encourages the life of the home. Mr. Stern elaborates: "Any live language is capable of carrying meaning from generation to generation while, at the same time, it can interact with the vernacular of the present moment. Classicism is simply a means of expression that is satisfying for both the architect and the observer, because it resonates with meanings that the more vernacular language of our own time seems to lack."□

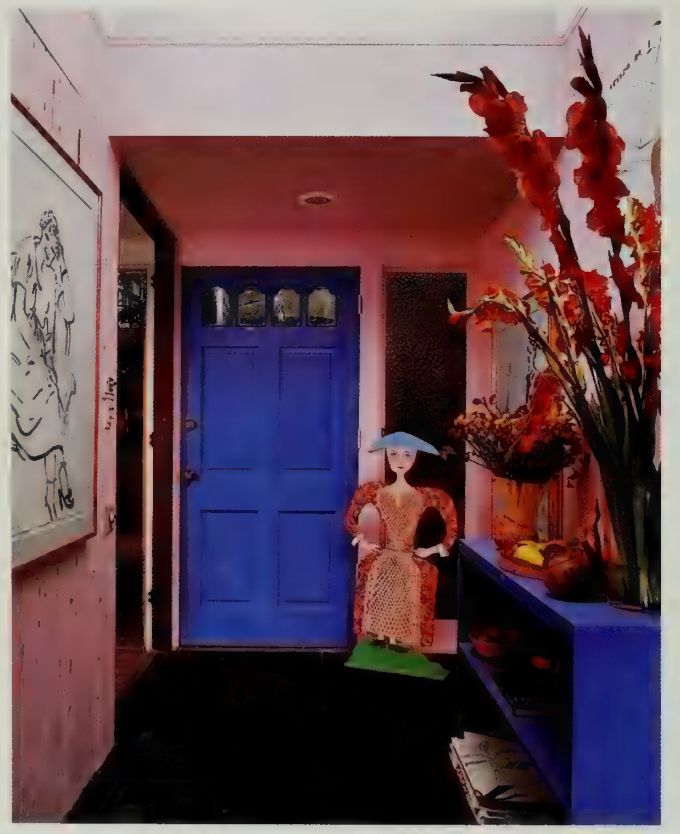
—Ross Miller

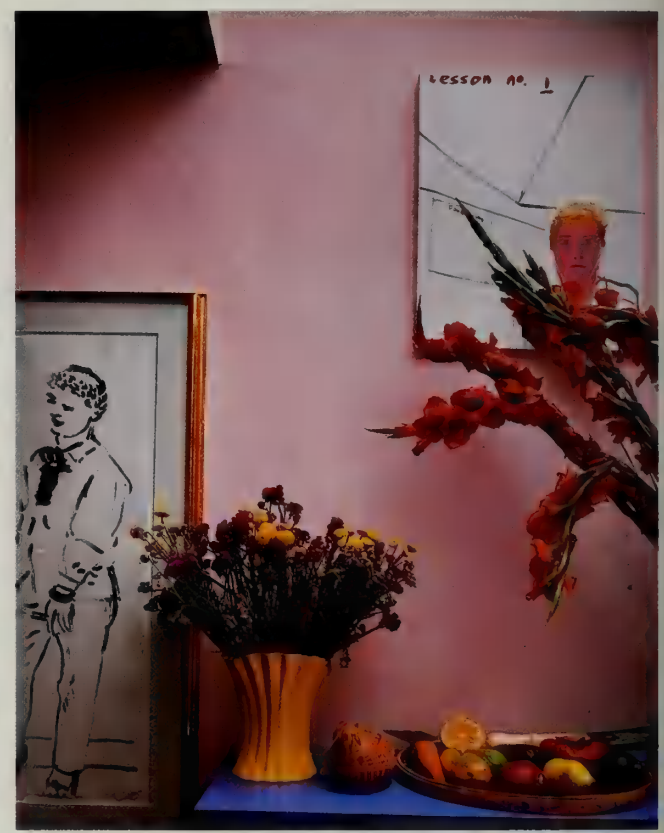


ARCHITECTURAL DIGEST VISITS:

David Hockney

PHOTOGRAPHY BY MARY E. NICHOLS





David Hockney's hillside home on the West Coast is a constantly evolving stage set for the artist's highly individual ideas. ABOVE LEFT: In the Entrance Hall, a painted-wood cutout by Mo McDermott and Lisa Lombardi represents a character in Hockney's production of *The Rake's Progress*. The 1979 Hockney lithograph is *Celia—Weary*. ABOVE RIGHT: Other Hockney works in the Entrance Hall are a 1979 lithograph, *Celia—Musing*, and a painting, *Lesson No. 1*. OPPOSITE: David Hockney, sitting on the garden wall he painted, adds to the whimsy of his colorful environment.

LIKE THE ARTIST, David Hockney's house is an original. In its audaciousness, it seems to fly in the face of conventional taste, but he reflects happily, "Everyone who comes here likes it. People don't dare such colors usually." Hockney began creating his unique "set" for living three years ago when he purchased, on the West Coast, a somewhat ordinary brown ranch-style house nestled against a wooded hillside. The transformation has taken place gradually as he has devised the exotic palette for each architectural element, each room, one step at a time. The only structural change has been the addition of three pyramidlike apertures to light the studio/living room. "What I am doing, slowly, is making my own environment—room by room—as artists do. Of course it's fun," he says.

An obsession with sets and settings has occupied the artist for several years—a period that has seen the creation by him of two new productions for the Metropolitan Opera and a revival of *The Rake's Progress* in San Francisco. Hockney's designs for the French triple bill *Parade* and for an evening in honor of Stravinsky's 100th anniversary are considered by many to be among the Met's most stunning achievements. Therefore it should be no surprise to find that the artist's favorite portion of these









productions has inspired his evolving personal environment.

"The colors of the house," he explains, "are from *Parade*—in particular, from Maurice Ravel's *L'Enfant et les sortilèges*, the most beautiful musical story ever written, and the most colorful of all the operas." *Parade* is composed of Erik Satie's short ballet of the same name, originally designed by Picasso for Diaghilev, in 1917, and two one-act operas—Francis Poulenc's *Les Mamelles de Tirésias*, and the Ravel work.

In discussing the artist's designs for the theater, art historian Marco Livingstone has observed, "Hockney thinks of his sets as large pictures, but as three-dimensional, rather than two-dimensional pictures." Thus it

TOP LEFT: Works by close friends enliven the Study: rug by Ann Upton, table by Stephen Buckley, lamp by McDermott and Lombardi, busts of Hockney by Eugene Jardin. ABOVE LEFT: Toys line the Dining Area window ledge, and a wooden tiger by McDermott and Lombardi peers in through the window. *Laurel and Hardy*, 1976, is by the artist's father, Kenneth Hockney. ABOVE: In David Hockney's Bedroom, Picasso's 1965 *Artist and Model* rests on a bookcase filled with albums of photos by Hockney. The television set plays videotapes of his opera productions.



becomes clear that the artist also thinks of this particular set—his house—as a large three-dimensional picture in progress. It has changed dramatically in the past few months, and he bemoans the fact that there is no record of these changes. Other changes are inevitable. "Perhaps then I will make my own photographs."

Though *Parade* has provided the dominant theme for the house, echoes of other Hockney works of art, and of his ongoing aesthetic concerns, are everywhere. The pool, painted by the artist himself with the very French "Dufy-esque" marks he learned to love in Paris, is a motif that abounds in his work. Sun-dappled California swimming pools—culminating in a series of handmade, pressed-color paper-pulp pictures—began to appear in his work soon after his first visit to the West Coast.

Another visible clue to the sources of his inspiration is the 1965 Picasso painting *Artist and Model*, which occupies a prominent place in David Hockney's bedroom—a constant reminder of Picasso's role as the imaginary mentor. In etchings made a



David Hockney's living room has become a Studio, cluttered with artistic paraphernalia and splashed with the bold colors of his works. ABOVE: An easel holds Hockney's 1982 *Portrait of the Artist's Brother and His Wife*, while his depiction, in gouache, of the deck beyond the glass doors rests on the table. Tacked above the doors are Hockney's photographs of street scenes. OPPOSITE: Two triangular skylights installed by the artist enhance paintings and photographic montages. On the rear wall are 1982 portraits of Stephen Buckley, Celia Birtwell and Ian Falconer. At right is a landscape assembled from photographs Hockney made at Yosemite in 1982. A montage in progress is on the table in the foreground.


THE STORY OF
A FIERCE BAD RABBIT
QUEEN

"What I am doing is making my own environment—room by room—as artists do."
—*David Hockney*





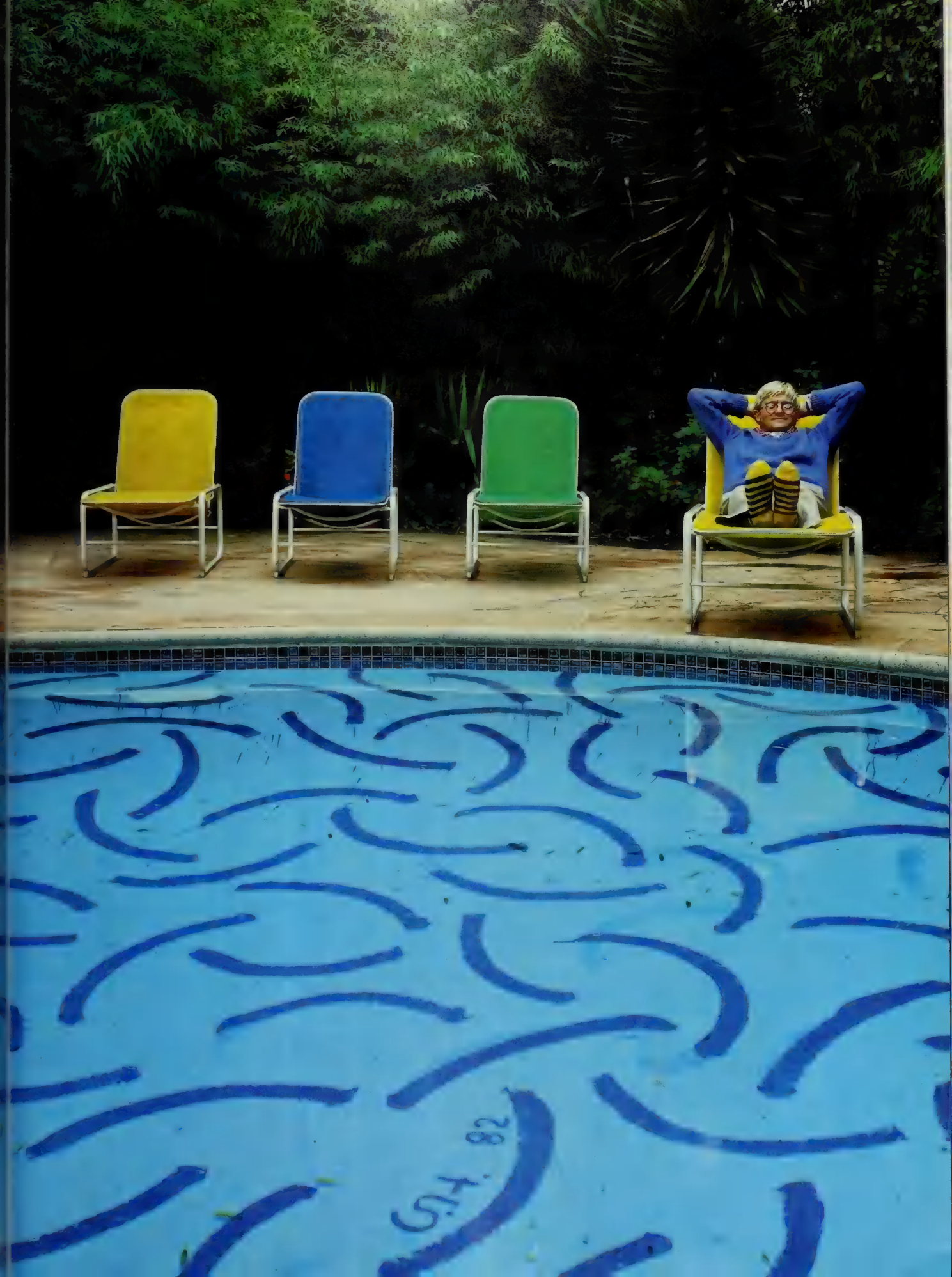
The garden and the interior of the house evoke the bright hues and spirit of much of David Hockney's artwork. "The colors of the house are from *Parade*," he says, referring to his recent designs for the ballet. TOP: Wooden pigs by McDermott and Lombardi occupy the decking along the rear facade. ABOVE: The house wraps around a pool the artist painted with marks that suggest sunlit water. OPPOSITE: Hockney relaxes at poolside.

decade ago, Hockney depicted himself as the master's supplicant model and student, and to this day, his conversation, his art and his house are punctuated with references to the giant of modernism. "The Picasso is my only picture. Normally the pictures I want are not available. If they would just lend me a Piero della Francesca, a Rembrandt, a Velázquez, for a little while, it would be lovely. If you're an artist, you're not obsessed with objects—with things."

The house wraps languidly around an azure pool outlined by a snaking brick wall. Because the natural brick did not provide the color contrast Hockney envisioned, it has been repainted a vivid red and white. Now it parodies its more bland existence and reiterates motifs from his sets for *The Magic Flute* and Roland Petit's ballet *Septentrion*. Though not a conventional studio, the living room vibrates with activity. Recently completed paintings, photographs, drawings and works in progress—randomly juxtaposed—symbolize the frenetically creative life of David Hockney. Visitors gingerly pick their way through the cluttered work space, opera blares from a hidden speaker, conversation is at a high pitch, but work—the pivotal element of Hockney's existence—goes right on.

David Hockney is—by his own admission—an intensely private, shy person, yet his friends are legion. Thus, his house, a colorful fantasy made real, never lacks a corps of visitors and admirers—prompting his British friends to refer to it as "Mont Hysterical." It is indeed a house filled with the larger-than-life personality of David Hockney, who says, "It is the *spirit* you fill it with that is important. That spirit is *in* the house, but of course color helps the spirit." □

—*Constance W. Glenn*

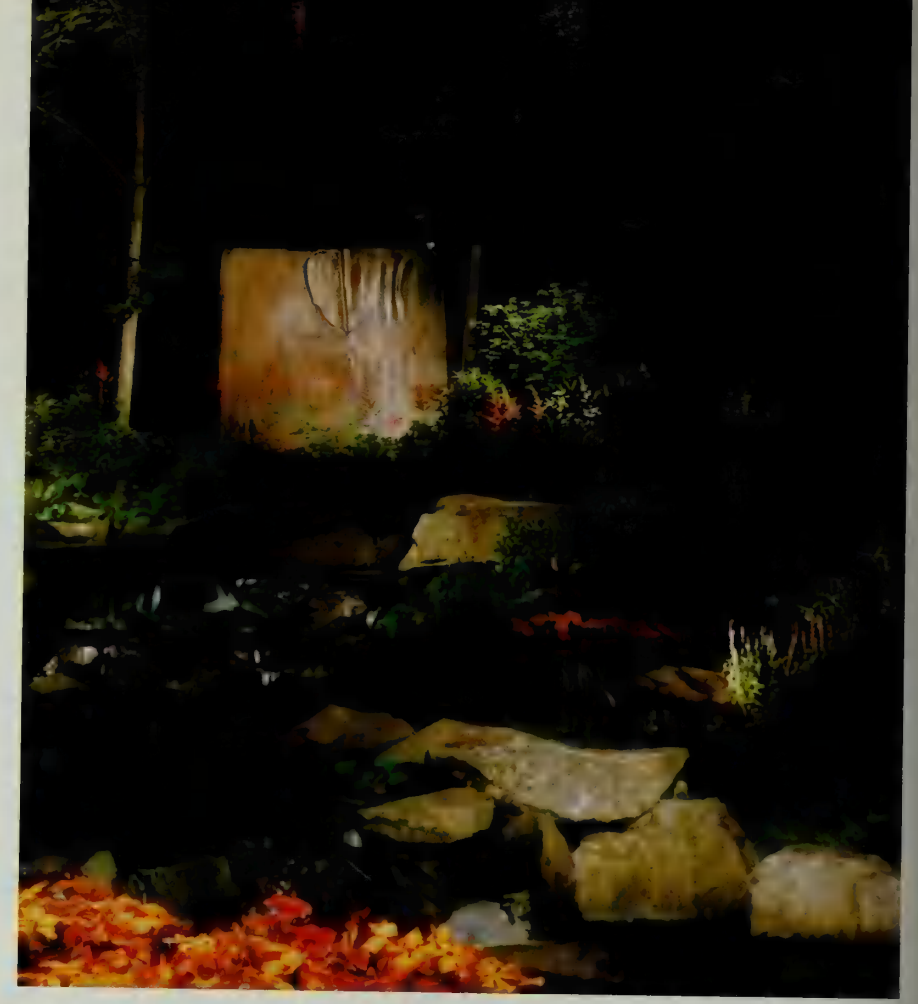


JAPAN. The word alone conjures up images of fearless samurai, silk-robed geishas and electronic wizardry. It is an ageless land that has not only seen the future, but helped to invent it.

For centuries Japan protected itself from all but Asian influences, allowing its culture to refine its delicate traditions. With the arrival in 1549 of Jesuit missionary Francis Xavier, Western ideas began penetrating the enclosed community. The juxtaposition of ancient customs with contemporary progress has, for over 430 years, been characteristic of Japan. Today, in modern Tokyo, the sensitivity of the Japanese to form and balance is everywhere visible: Drooping branches of trees lining the city's congested streets are supported not by industrial wires, but by traditional triads of crisscrossed bamboo poles.

A similar sensibility shows in the work of American interior designer Sally Sirkin Lewis. It explains why, when Japanese industrialist Takami Takahashi decided to decorate his new home in Karuizawa, a mountain village north of Tokyo, he asked Mrs. Lewis to create the interiors.

Surrounded by centuries-old trees and trailing streams with waterfalls, the residence is divided into two separate areas. The main portion, used as a weekend retreat for the Takahashi family and for entertaining business





In the Japanese village of Karuizawa, the home of Mr. and Mrs. Takami Takahashi, with interiors by Sally Sirkin Lewis, represents a striking confluence of Eastern and Western aesthetics. Architect Kaio Ariizumi designed the residence in two separate sections: one, contemporary Western, the other, traditional Japanese. RIGHT: In the Motor Court Entrance are a wall piece by Laddie John Dill and a Lieberman sculpture. OPPOSITE: A Helen Frankenthaler painting adorns the Main Entrance. ABOVE RIGHT: The garden shelters an Anthony Caro sculpture.

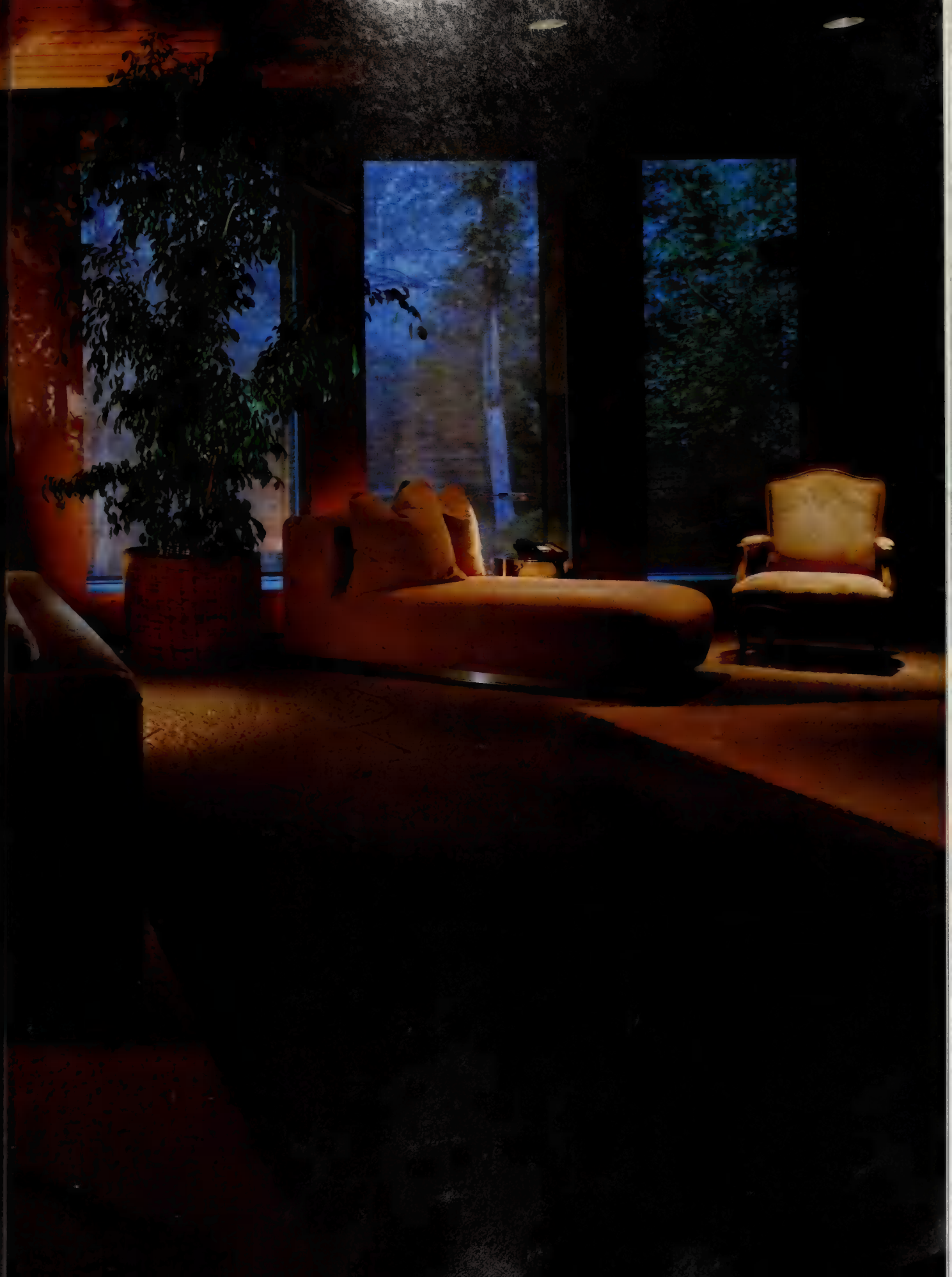
Concord of Cultures

An American Designer's Concept for a Contemporary House in Japan

ARCHITECTURE BY KAIO ARIIZUMI/LANDSCAPE ARCHITECTURE BY KEN NAKAJIMA INTERIOR DESIGN BY SALLY SIRKIN LEWIS PHOTOGRAPHY BY MARY E. NICHOLS

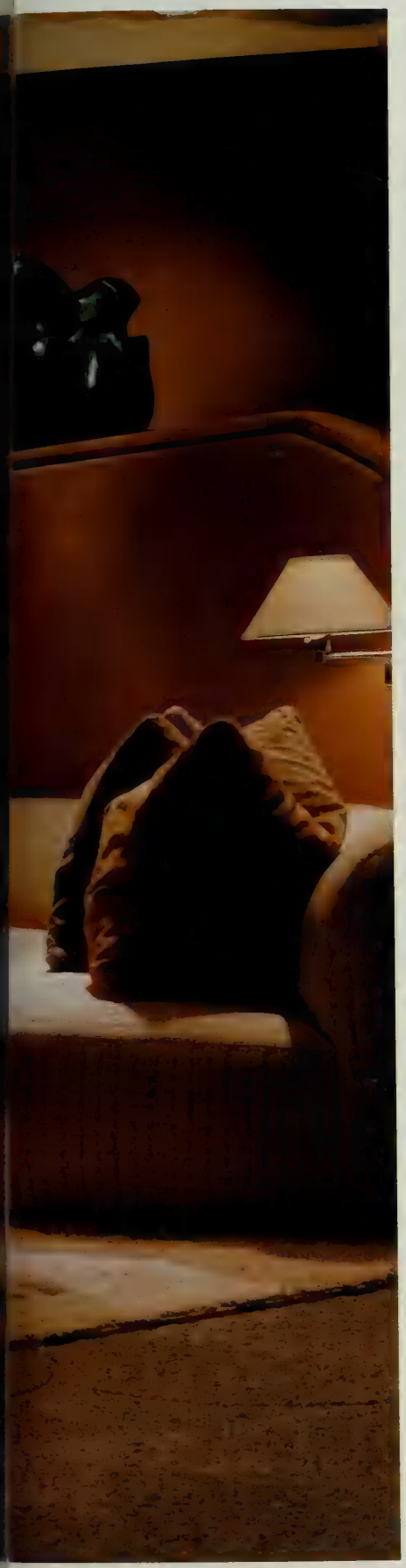








"I feel a kinship with the Japanese spirit. I've felt more at home in Japan than in Paris or London."







The Living Room, with a stone floor chiseled to blend with the surrounding landscape, is close to the Japanese spirit in its simple, harmonious concept. PRECEDING PAGES: The subtlety of textures and colors makes the carefully controlled lighting, designed by David Wheat, particularly effective. Sculptures include a large welded bronze by Douglas Abdell, and a work in stainless steel by Roy Gussow, on the Lucite table. Fauteuils are cushioned in Old World Weavers suede. LEFT: *Horizontal III*, by Morris Louis, and a bronze by Henry Moore dignify a seating area. The furniture, silk wallcovering, and velour and handloomed wool upholstery fabrics are from J. Robert Scott. Swing-arm lamps by Hansen. TOP: The horizontal emphasis created by furnishings of similar heights and the design of the stone fireplace and stairway afford the eye a smooth, uninterrupted flow. ABOVE: A Morris Louis canvas is a powerful presence. The steel sculpture is by Anthony Caro.

associates, is totally Western in design. Attached to it is a much smaller section, completely Eastern in concept. Here, the architect, Kaio Ariizumi, followed time-honored Japanese methods of construction. In this setting, Mr. and Mrs. Takahashi participate in the traditional tea ceremony.

Sally Sirkin Lewis approached her part of the residence with assurance. "I have only recently come to the stage in my life where I accept that I do have a style," she says, though others who have followed her career have long been aware of the understated authority she brings to all her projects. Her designs are usually monochromatic; there are no printed fabrics except those that are very subtle and geometric. And it was just this incisiveness, reflected in her interiors and in her Los Angeles showroom, J. Robert Scott, that led Mr. Takahashi to select her for the project.

"Based on the client's preferences, where the house is located and how it would be used, I knew the interiors should be simple and forthright," Mrs. Lewis says. "Because I consider myself a designer of total environments, I approach each project with a broad overview. I can't design a sofa until I know what the walls will look like, and I can't plan the walls until I know about the lighting."

Every aspect of a room concerns her, and all are interrelated. In the Takahashi house, wherever strongly contrasting materials meet, the designer has separated them by a recessed band of bronze. The coarse stone floor never abuts on the silk walls; instead, the bronze molding acts as an architectural easement.

With her keen eye for detail, Mrs. Lewis knew as soon as the stone







TOP LEFT AND TOP RIGHT: In a Hallway, lighting accentuates the forms of a wood assemblage, *Aerie*, 1958, by Herbert Long, and a laminated glass sculpture, *Hyperbolic Parabola*, 1981, by DeWain Valentine. ABOVE: Meticulous integration of the various elements establishes a mood of clarity and assurance in the main Dining Room. Textures range from the gleaming bronze ceiling to the rough stone console designed by Mrs. Lewis. Prominent are Morris Louis's large painting, *Floral III*, and a Jules Olitski canvas, *Broom of Gilgamesh-6*. A welded copper sculpture by Herbert Ferber superimposes a calligraphic gesture upon the woodlands. OPPOSITE: The designer uses patterned fabrics sparingly and prefers very simple geometric motifs, like those animating a Guest Room. Cotton duck wallcovering is from Groundworks. The circular collage, 1978, is by Robert Courtright.











LEFT: The Master Bedroom décor reflects Mrs. Lewis's direct, comprehensive approach to interiors. "I can't design a sofa until I know what the walls will look like, and I can't plan the walls until I know about the lighting," she explains. The glass bowl, circa 1930, is by Daum Crystal. The painting is a 1979 work by Robert Natkin. TOP: Unifying the Master Bedroom, the monochromatic theme features upholstery, draperies and wallcovering of handloomed silk. The small collage is by Anne Ryan. Fire tools are from Danny Alessandro. ABOVE: In a Guest Room, emphatically placed contemporary Western drawings by Jene Highstein (left) and David Smith suggest a kinship with the Japanese sensibility in their boldness and simplicity. The extensive use of flannel, channel-quilted by Craig Fabrics, contributes textural interest. The two glass sculptures on a bedside table are by William D. Carlson.

floor—resembling garden stepping-stones—had been installed, that it was not quite right. It was too smooth, its surface not rugged enough to echo the landscape so clearly visible through the massive windows. She expressed her concern to Mr. Ariizumi. The next morning, two workmen had already begun to chisel the stone, by hand.

The Japanese have realized the importance of broad scope and refinement of detail for centuries. "I feel a kinship with the Japanese spirit," Mrs. Lewis says after many trips across the Pacific. "I've felt more at home in Japan than in Paris or London. It is a very spiritual feeling."

At her client's request, the designer used only contemporary Western art throughout the residence. Mr. Takahashi's favorite is a monolithic steel sculpture by Anthony Caro. Although it is by a British artist, Mr. Takahashi believes the work embodies the Japanese aesthetic. Situated beside a stream bordered by boulders, it appears to have emerged centuries ago from the land.

Rarely does a designer feel as comfortable with all aspects of the finished project as Mrs. Lewis does with the Takahashi house. "Because of the quality the client desired," she explains, "there were no compromises."

Mr. Takahashi was completely satisfied—and Mrs. Takahashi was ecstatic. She saw her new residence for the first time on the night it was completed. As she walked through the rooms, demurely shading her facial emotions with a softly curved hand, she bowed her appreciation to Sally Sirkin Lewis in the traditional manner. Two very different cultures had been joined as kindred spirits. □

—*Charles Ross*







OPPOSITE: Ellsworth Kelly's sculpture, *Red Panel for Takahashi*, 1982, dominates a strong composition of architectural elements in the Indoor Pool House. The pool is lined in dark glass mosaic tile; the walls and flooring are concrete. TOP LEFT: In the traditional section of the residence, a view of the Master Bedroom reveals the care given by Kaio Ariizumi to relating interior and exterior spaces, a characteristic of Japanese architecture. Shojis, ideal for summer weather, are reinforced by architecturally concealed glass doors during the winter. TOP RIGHT: In a Guest Room in the traditional quarters, the understated tokonoma, or picture recess, exquisitely frames a Zen calligraphy scroll by Gyokushu. ABOVE: The Pantry is devoted to preparations for the classic ritual of the tea ceremony.



Gardens: Serenity at Breezewood

Oriental Spirit in a Maryland Landscape

LANDSCAPE ARCHITECTURE BY YOSHIE SHINOMOTO
PHOTOGRAPHY BY DEREK FELL





A VISIT TO *Breezewood*, Alexander B. Griswold's Japanese garden, in Maryland, is a trip into another world—a world where there is no hurry, no confusion. In this secluded area all is peace and quiet. Here an event is a falling leaf landing on the pond and drifting about, or a goldfish curving to the surface of the water, then zigzagging away. Meanwhile a song sparrow lights on a branch overhead and trills his melody. All around is the beauty of assorted shrubs and trees and tempting walks leading to delightful new vistas.

Some thirty-five years ago Alexander Griswold came to this part of Maryland, an area of rolling meadows, farmland, streams and stretches of woodland. He acquired eleven acres of land, which represented a small part of the ten-thousand-acre estate originally conveyed by Lord Baltimore in 1713 to his wife. Known as Lord Baltimore's Gift or My Lady's Manor, the extensive property had

A Japanese aesthetic pervades Breezewood, Alexander B. Griswold's eleven-acre garden in Maryland. The traditional aspect of the setting has been strengthened by landscape architect Yoshie Shinomoto. OPPOSITE ABOVE AND OPPOSITE: A trellis graces an island on Long Pond, which is connected to the surrounding landscape by a camel's back bridge. ABOVE: Volcanic rocks lend a sculptural quality placed amid black locust, Japanese maple, and Yoshino flowering cherry trees.

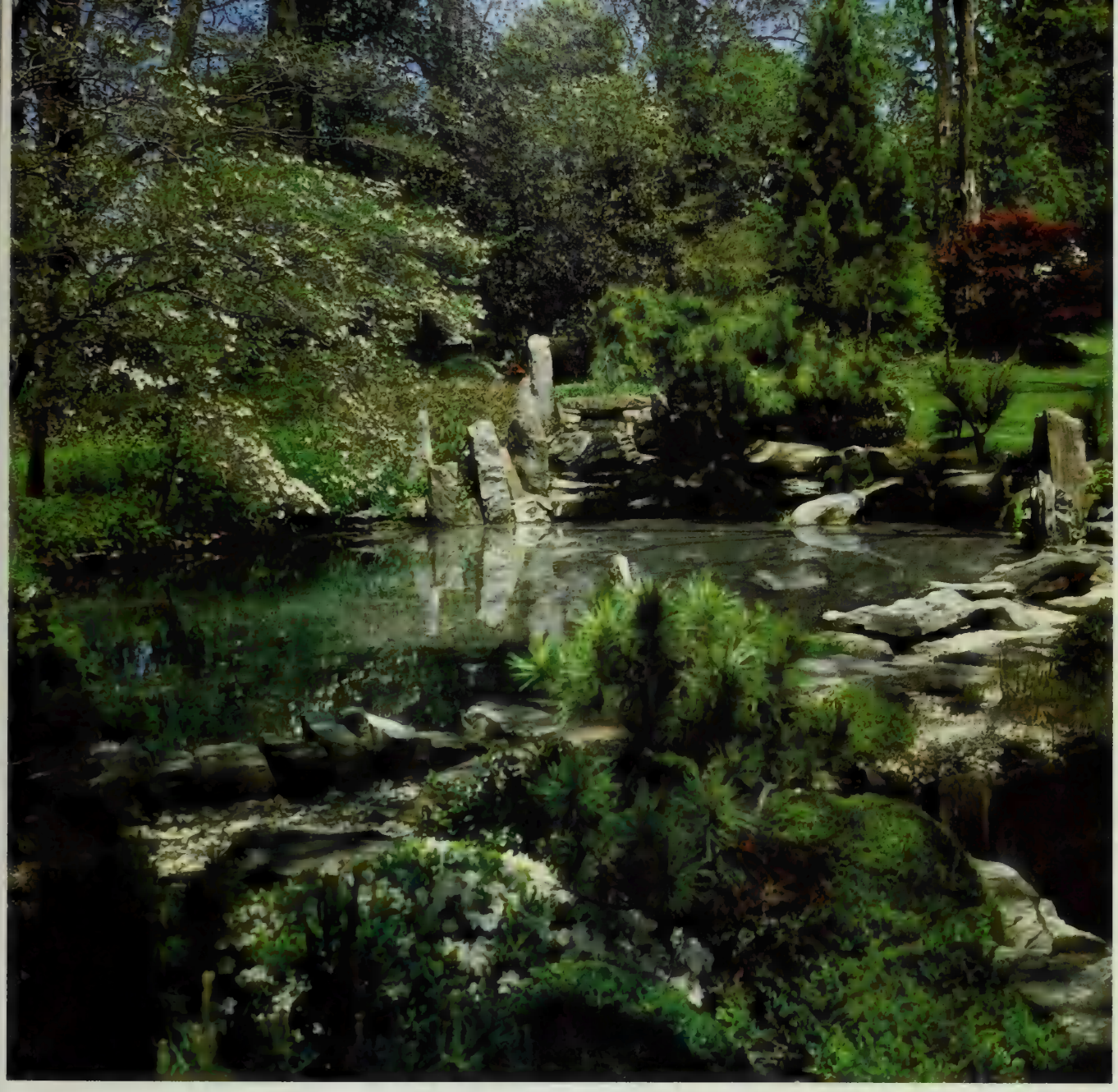


The garden incorporates a free adaptation of Japanese and Chinese designs.

been divided, over the years. The section Mr. Griswold bought was called Breezewood, a name deriving perhaps from its airy location.

There was a large house surrounded by tall trees, including maples and oaks thought to be one hundred years old. Mr. Griswold had spent years in Bangkok, where he acquired a love of Oriental gardens. He engaged Ethelbert Furlong, a well-known New Jersey landscape architect, to plan a garden incorporating a free adaptation of Japanese and Chinese designs. In recent years the garden has been extended under the skillful guidance of landscape architect Yoshie Shinomoto.

The combined results of Mr. Furlong's and Mr. Shinomoto's artistry are three landscaped acres that include two pagodas, a chain of ponds and a watercress pool. There are native and exotic plantings, unusual shrubs and some that are very rare. "I like to repeat plants throughout the



garden," says Alexander Griswold. "The repetition is interesting. Perhaps I should say I think it is soothing."

The entrance to the garden is flanked by a pair of stone figures representing a Chinese scholar and his wife. Some years ago ships from Siam carried rice to China; for the return voyage they needed ballast, and the Chinese filled the holds with stone statues that served not only as ballast, but as gifts to the customs officials. The figures in the garden are among the prized mementos of Mr. Griswold's years in Bangkok.

The garden also includes two small bridges and interestingly shaped rocks of all sizes. Here and there are flat stepping-stones placed irregularly so that the visitor must walk slowly and enjoy all the special features of the garden. Large and small stones of local granite are arranged both in groups and singly.

Beyond a bend in a path is a Chinese pagoda with Thai carving on

OPPOSITE: The stone slab bridge connecting two of the smaller ponds at Breezewood is typical of Japanese gardens. Growing nearby are bird's-nest spruce, Sarcocca and other slow-growing shrubbery, artfully clipped to suggest green hills. ABOVE: A stream cascades over rocks into a small pond shaded by a dogwood tree. Evergreens, Japanese symbols of permanence, include English holly, black pine, Cryptomeria and a white pine.

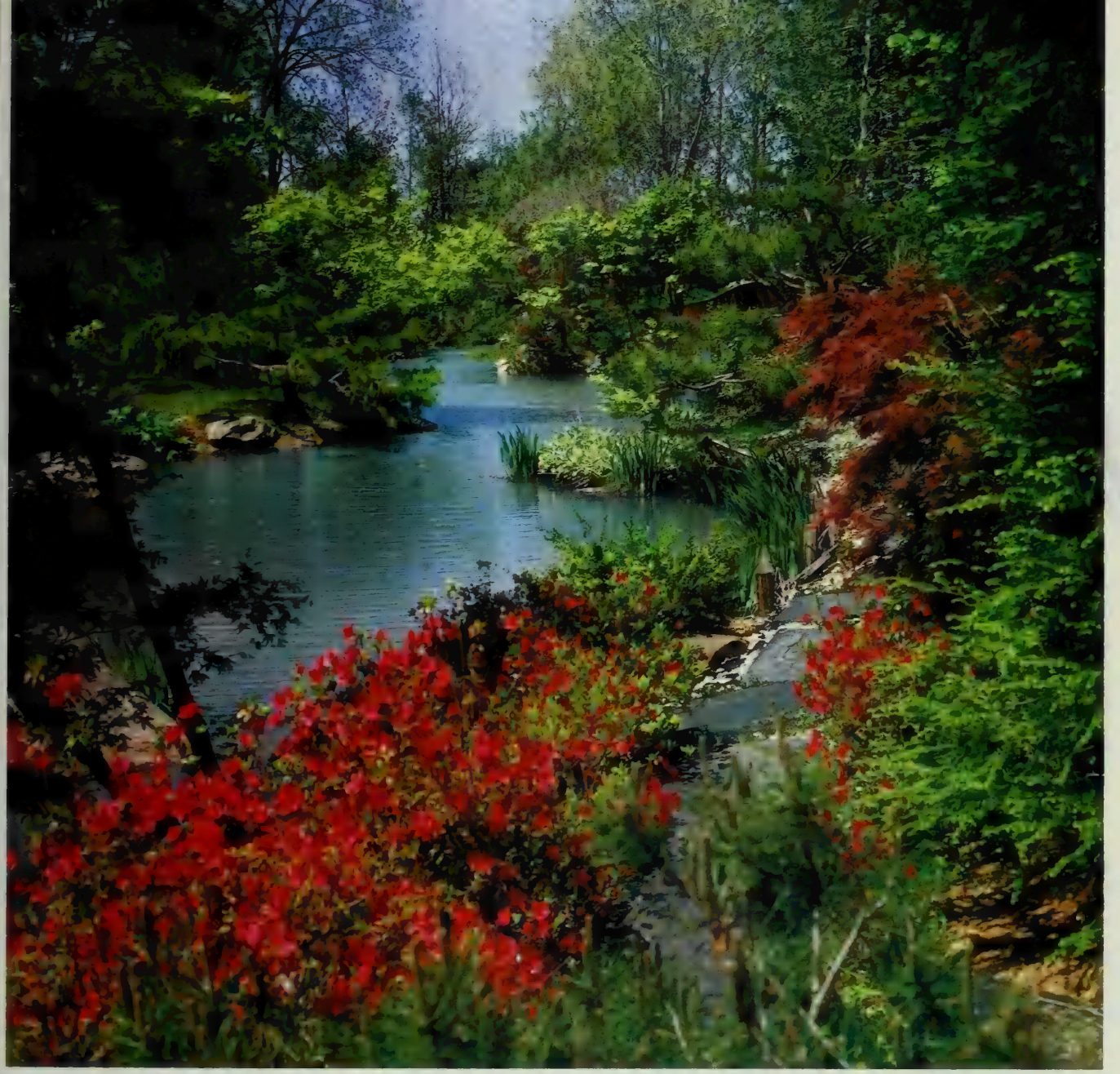


Flat stepping-stones are placed irregularly here so that the visitor must walk slowly.

it—a place to sit and rest. In a tree nearby hangs an ancient lantern. Lanterns in a Japanese garden symbolize light dispelling darkness. On the ground stand two more ancient Chinese stone figures. To one side, a large pond reflects the spellbinding shapes of the surrounding trees. The water is still; no fish here.

A little farther down the path is a Mongolian pagoda. Mr. Griswold had two wagon wheels, their spokes removed, set in the walls here to frame two particularly fine views of the garden. One vista is of American box, several bushes together trimmed and pruned to resemble a mountain range. They rise up about three feet high behind a ground cover of low shrubs representing a forest. The mountain shapes and forest are realistic, but deftly reduced in miniature, and just beyond is more box, which has been pruned into cloud forms.

A long pond with a waterfall was made of slate that came from Cardiff,



Maryland. "That whole town was once paved with slate from the quarries there, but the town fathers decided slate was old-fashioned and replaced it with concrete. When I heard this, I went right away and bought the slate," says Mr. Griswold, "and here it is in the garden."

Strolling through his Japanese garden gives Mr. Griswold unending pleasure. He likes to linger in the pagodas on warm afternoons, listening to the sounds of the waterfalls and enjoying the refreshing fragrance of the surrounding pines and other evergreens. Although Breezewood is relatively large, the garden retains an air of intimacy he especially cherishes. Not only is it a place of beauty, but one that possesses a mood of peacefulness he finds gently conducive to contemplation. Indeed, it is a fitting spot in which to meditate upon unworldly things while the soul finds nourishment. □

—*Jean Hersey*

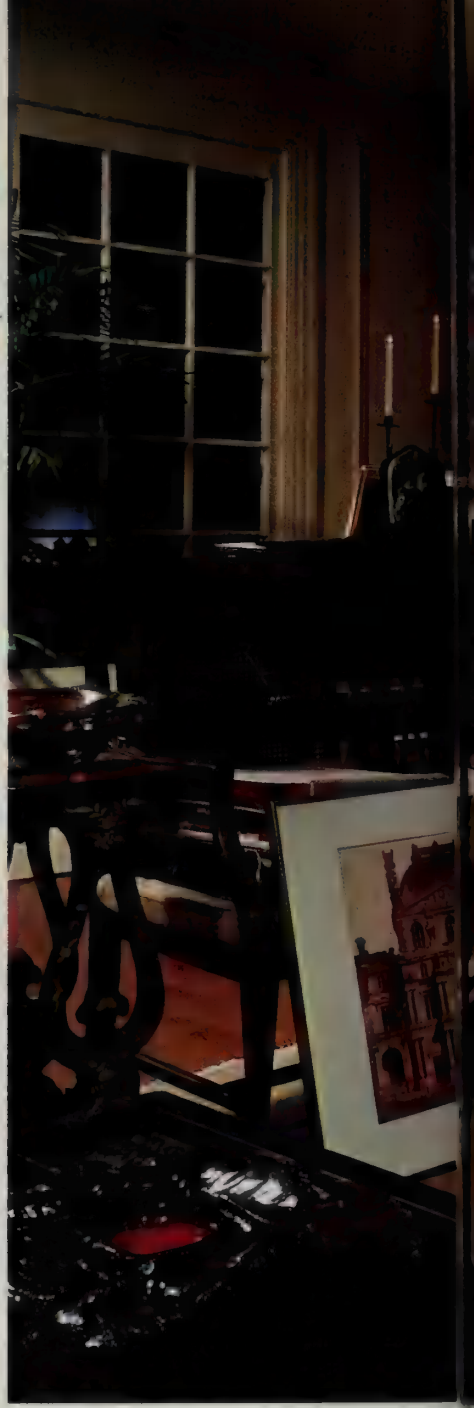
OPPOSITE: A large rock emerges islandlike from the midst of Long Pond. ABOVE: Azaleas and a Japanese maple border one of several stepping-stone paths that wind through the garden. While much of Breezewood's beauty stems from the sensitivity and skill of Mr. Griswold and Mr. Shinomoto, the landscape architect modestly notes, "Without Nature, we would not have achieved anything."

The Collectors: Passion in the Process

The R. Joseph Monsens on the West Coast

PHOTOGRAPHY BY DICK BUSHER





Engrossed in the process and pleasures of collecting, Dr. Elaine Monsen and Dr. R. Joseph Monsen have filled their West Coast residence with fine examples of contemporary American ceramics, photography and Oriental art. ABOVE: In the Entrance Hall, works by (left to right) Robert Hudson—a sculpture and a cup—Edward Blackburn, Marilyn Levine, and Kenneth Price introduce the ceramics collection, started in the 1960s. The photograph, *Mrs. Herbert Duckworth*, by Julia Margaret Cameron, is of Virginia Woolf's mother. ABOVE RIGHT: The Monsens were first drawn to Oriental pieces, especially Japanese, like the Edo-period screen, a pair of wooden Oni figures dated 1378, and a Buddhist shrine in the Living Room. The rare French photographs were taken by Edouard Baldus, in the 1850s. Ceramics include a turtle by David Gilhooly and (lower left) a dark plate by John Mason. Complementing the primary collections, 18th-century English furniture and the Louis XIV embroidery on the fire screen exemplify some of the collectors' many other interests.

UNIVERSITY PROFESSORS Elaine and R. Joseph Monsen enjoy surrounding themselves with memorable visual experiences. From the dramatic West Coast landscape stretching beyond their newly created sculpture terrace, to rooms filled with carefully arranged tableaux presenting objects in unusual contexts, it is clear that they value looking and learning. "I need to



be around beautiful things," Elaine Monsen is quick to point out. A professor of human nutrition, she notes humorously that discoveries in her field may even one day make it possible to inoculate her husband against the collecting disease.

Joseph Monsen, a widely known economist, does have a passion for collecting, and approaches it with a ferocity that dictates encyclopedic knowledge and the steady search for "one more" important example that will complete a particular cycle of exploration. He confesses that he keeps his attic stocked with books and files for researching fresh, and as yet unexplored, areas of collecting.

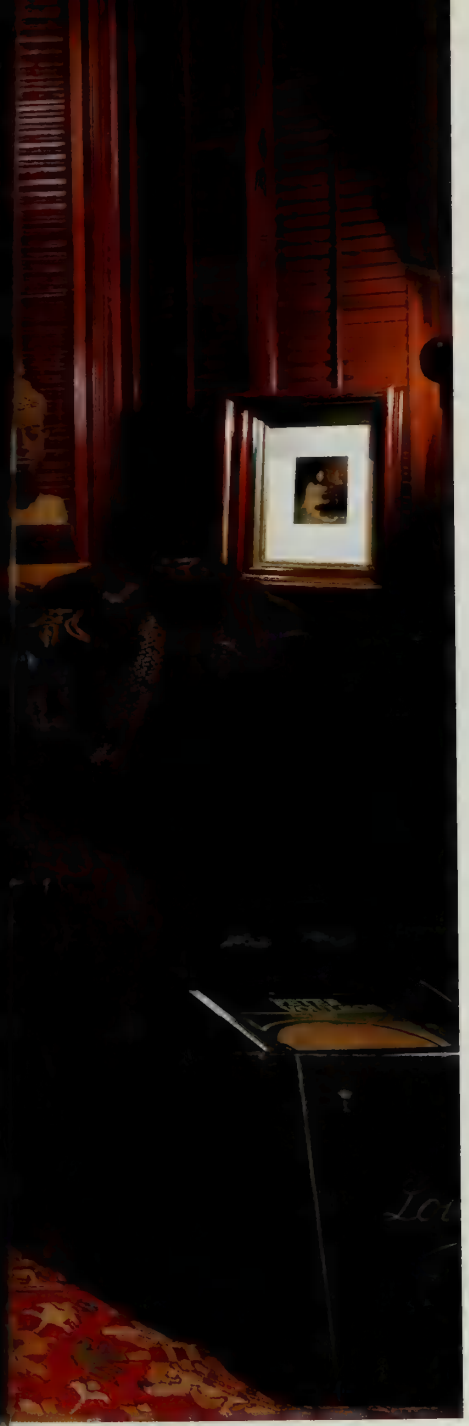
The Monsens met in graduate school at the University of California at Berkeley, where, he recalls, "I took a course in art history and got so excited I'm still not over it." Soon their first collection—Oriental pieces with an emphasis on Japanese art—became a joint endeavor. Joseph Monsen affirms they "have always made mutual choices," but Elaine Monsen interjects with amusement that "any member of the family who



can muster the courage to say no to my husband is to be admired."

While looking for teaching positions after graduation, the Monsens "interviewed" both universities and museums, wanting to settle where there was a good Oriental collection. The choice made, they have lived in their 1920s Georgian-style house for nineteen years. Their Oriental collection includes such important pieces as their first purchase, a rare T'ang head, and a twelfth-century Buddha "regarded as one of the best of its kind outside of Japan."

The second collection, contemporary American ceramics, was precipitated by a 1964 trip to New York, when the Monsens realized that most of the work they admired in an exhibition at the Museum of Contemporary Crafts—now the American Craft Museum—had been created "literally next door," on the West Coast. Today, the ceramics collection, housed in galleries constructed more than ten years ago, overflows into every area of the house. It includes the seminal work done by Peter Voulkos, Kenneth Price and Billy Al Bengston at Otis







Art Institute in the 1950s; pieces by David Gilhooly and Robert Arneson; and works by young artists.

By the time the San Francisco Museum of Modern Art catalogued and exhibited *A Decade of Ceramic Art 1962-1972 from the Collection of Professor and Mrs. R. Joseph Monsen*, a third collection was well under way. Joseph Monsen recalls that, as early

ABOVE LEFT: Several of the Monsens' 19th- and 20th-century photographs —numbering over 1,000—punctuate a Library arrangement. Subjects vary from a portrait of the collectors by Arnold Newman to a view of the Columbia River Gorge, 1867, by Carleton E. Watkins; an 1840s photograph by William Henry Fox-Talbot, and one of Lewis Carroll's famous portraits, 1859. Contemporary ceramics—a large sculpture by Peter Voulkos, a Kenneth Price cup and a piece (left foreground) by James Melchert contrast with classic Oriental stone heads (far left and right) from Cambodia, and a 10th-century Indian Vishnu. TOP: Among the profusion of treasured objects in a Library corner, a Gobelins tapestry backdrops a ceramic cup with wooden box by Ron Nagle, a Walker Evans photograph and *Patrick Pig*, by Gilhooly. Yosemite is the subject of a Watkins photograph, 1861. ABOVE: One of the most important pieces in the Oriental collection is a 12th-century Japanese Buddha, in the Dining Room. Near an 18th-century painting by Kinkoku are ceramics by Richard Shaw (left) and Robert Hudson. Plates by Ann Stockton.







An exhibition at the Museum of Contemporary Crafts first inspired the Monsens to collect American ceramics—now overflowing in the Galleries built to accommodate them. ABOVE RIGHT: A panorama of works includes, in the foreground, containers with cakes and candies, by Sandy Shannonhouse, and *Lemon Meringue Sea*, by Irv Tepper. The skeleton is by Clayton Bailey. Some of the other artists represented are Robert Fornell, Michael Lucero, John Mason, James Melchert, Richard Shaw, Peter Vandenberge and Patti Warashina. TOP LEFT: Enlivening the hearth are a bowl with neon by Fred Bauer and a large pot by Rudy Autio. On and above the mantel, works by Robert Arneson are juxtaposed with Jim Whaley's *Buffalo Bill* tea set and teapots by Lucian Octavius Pompili. ABOVE: *Dr. Jue's Bag*, by Marilyn Levine, is placed near a sculpture by Tom Rippon and a Peter Voulkos vase. *Hummingbird Capture*, a tea set, is by Mark Burns. In the room beyond, works by (left to right) Rudy Autio, Carl Andre and Howard Kottler surround a Robert Arneson self-portrait.

as 1968 or 1969, "James Ackerman, the Renaissance architectural historian at Harvard, insisted I should be collecting photography." Again the development of connoisseurship in a fresh field of inquiry prompted new acquisitions. The Monsens began to study, and to buy, nineteenth- and twentieth-century photographs by artists as diverse as William Henry



Jackson, Timothy O'Sullivan, Man Ray, Paul Strand, Edward Weston, W. Eugene Smith, Lewis Carroll, Julia Margaret Cameron, William Henry Fox-Talbot, Dorothea Lange and Ansel Adams. They believe the number of photographs they have acquired now exceeds one thousand.

Two things drive Elaine and Joseph Monsen: their love of beautiful objects and the need to be stimulated by critical inquiry. Collecting, for them, is a way of learning, a way of solidifying abstract knowledge. The process of collecting—rather than the collection itself—is the goal.

Thinking about the environment they have created, Joseph Monsen reflects upon a small tableau in their bedroom, of nineteenth- and twentieth-century works related by floral motifs. "I can lie in bed and see flowers, just as if I were walking through southern Italy. Then it matters little if it's cloudy here today." The mental sunshine this milieu provides for the Monsens is the key to understanding their joy in a wide variety of art forms and media.

—*Constance W. Glenn*

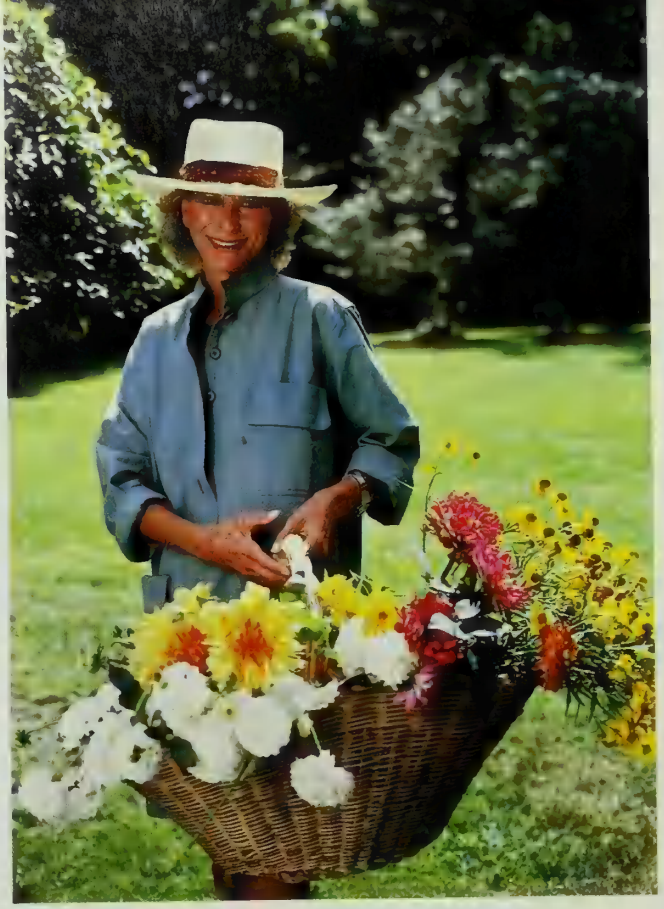


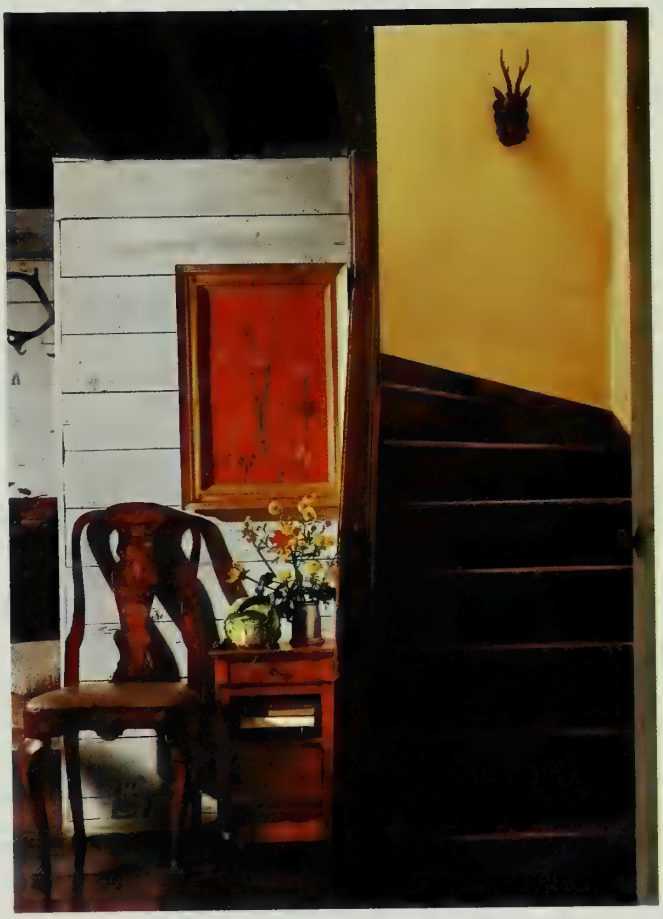
Pleasures of the Country

A Converted Barn in Westchester County Offers Rustic Simplicity

PHOTOGRAPHY BY PETER VITALE







Tall trees filter sunlight that falls gently on the country house of Mr. and Mrs. Thomas L. Kempner, in Purchase, New York. Originally a 1930s barn on part of a large estate belonging to Mr. Kempner's parents, it was converted over twenty years ago to provide quiet respite from city life in Manhattan, and to accommodate the needs of the growing family. ABOVE RIGHT: Nan Kempner carries a basket of flowers from her garden; a second garden on the property provides fresh vegetables. RIGHT: A painting by Fleur Cowles brightens the informal Entrance Hall. The stairway leads to a guest room.

A COUNTRY HOUSE means different things to different people. To some it is strictly a refuge, a place completely apart from their lives and identities in the city. To others, it is seen as an annex, a continuation of their urban ambitions and dreams. To Mr. and Mrs. Thomas L. Kempner, their converted barn in Purchase, New York, is very much the former—a clearly defined escape from the pace of Manhattan living. Nan Kempner considers the house an invaluable part of her life: "For over twenty years, Tommy and I have rushed up here practically every weekend, and during the summer months stayed for most of the week. We've raised three children here; we think of this place as absolutely intrinsic to our lives."

The house itself is rather modest in size and proportion, sitting on the grounds of a larger property, the estate of Mr. Kempner's parents. "I've been a very lucky woman these past decades," says Nan Kempner. "I've had all the pleasures of country living, and comparatively few of the responsibilities. Being part of the larger context of the property means essentially that all the problems and little bothersome details that can take up so much time and energy just do not exist for me. I come here almost every weekend, without too much more to worry about than what to serve my guests for dinner, or whether or not it would be absurd to bring flowers up from town, when I already have a



ABOVE: Furniture and objects in the Dining Room were acquired during the Kempners' extensive travels abroad. Dutch marquetry chairs, acquired in London, surround an old pine pedestal table; a French iron daybed is set at an angle in a bright corner of the room where light streams in. The globe lantern suspended above the table is an old train light. OPPOSITE: Barn siding, brick and sisal create an unmistakably rustic and relaxing spirit in the Living Room. The ornamental deer head above the fireplace is carved wood.





garden overflowing with them. No earth-shaking decisions to make, by any means. But then, in my opinion, this is precisely what a weekend should consist of: A soothing and therapeutic preoccupation with the unstartling and the nonviolent."

The house had originally been a barn, built in the thirties. "I wanted a series of rooms that were comfortable, simple rather than elegant, and in a way, accident proof. By that I mean I wanted nothing of extraordinary value in them, so that children, dogs and assorted guests would be comfortable and not feel they had to go around on tiptoe." Mrs. Kempner worked with the late John Fitzgibbon on the original arrangement of the house, and little has been changed since then. "It is actually a nice blend of his discerning eye and my penchant for picking up pieces here and there, a kind of easy mix of antiques and odd things that have functional or sentimental value—or both."

Mrs. Kempner believes that the real personality of a country house should be defined by the people who live in it, and by their activities. "We have only one rule here: No ties, no shoes. My responsibility, as I see it, is to ensure that there is lots of fresh food—we have our own eggs and our own vegetables—and that everyone feels relaxed and at home." Nan Kempner takes these duties seriously. A renowned hostess in New York, she does not relinquish the role when



OPPOSITE: "I wanted a kind of easy mix of antiques and odd things that had functional or sentimental value—or both," says Mrs. Kempner. The Living Room, where a Louis XIII–style chair, a Queen Anne–style stool and a gateleg table blend with comfortable upholstered sofas, achieves that goal. ABOVE: Dining on the screened terrace is a summer pleasure. Old Dutch chairs are placed at a demilune table. An Indian wooden lion sits nearby, and the animal motif is continued in the painted screen.

"This house has a great sense of simplicity, and I want it always to be a sensitive environment.'

she is in the country—only the style changes. "I think it's important to concentrate on other things when you're out of town. This house has a great sense of simplicity, and I want it always to be a sensitive environment; a place where my children and my friends are able to find a complete change of pace from their usual routines. Of course, it's also a wonderful escape for my husband."

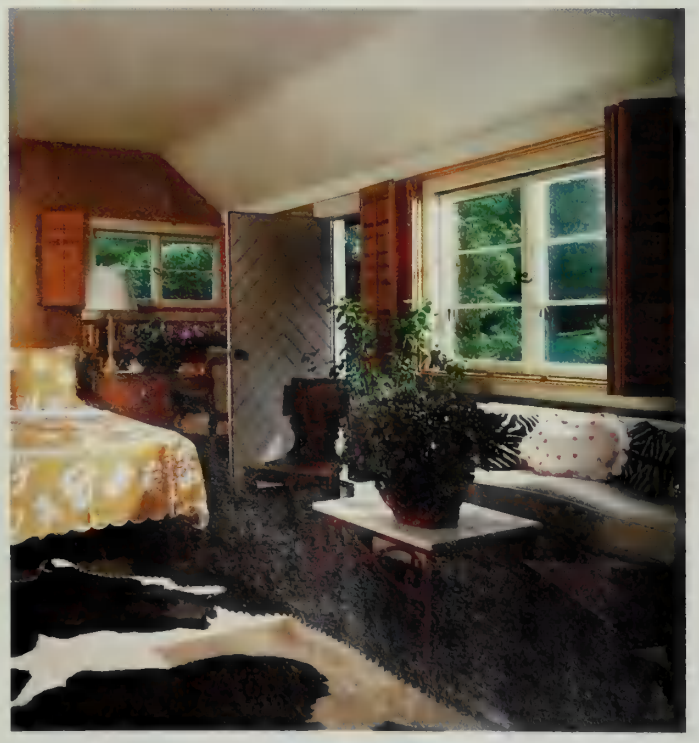
Physically, the house is very much open to the surrounding grounds. Doors in every room lead to the terraces and gardens that surround the structure, filling it with gentle murmurings of the country.

"Some of my friends, especially the European ones, expect a lot more grandeur out here," Nan Kempner says. "I suppose they have a certain perception of me, and when they see this casual, even cozy setting, they're rather surprised, even shocked. But they usually succumb, especially when they realize that they're seeing another side of me, perhaps the one that is closest to my real interests and needs." Over the years, Nan Kempner has used the house as a retreat for writing and resting, as well as enjoying it in a social and familial context. "A country house really should be devoted to quiet and solitude, in addition to an energizing family life and entertaining. Whatever the pleasure or activity, it is concentrated, and so much purer than its city equivalent.

"In the fall," says Mrs. Kempner, "we slide the old barn door across the end of the living room, and suddenly we have a different, more intimate world than the summer one. Perhaps we'll give a dinner party. If the children and their friends are present, there can be as many as eighteen people. And by the way, at this time of the year shoes *are* worn. I set out a buffet, and there you have it. A vignette of happiness."

If happiness can be defined as a worldly life in town and an understated existence in the country, then her rural retreat can surely be said to be the best of all possible solutions. □

—*Peter Carlsen*





ABOVE LEFT: Simplicity of furnishings characterizes the spacious Master Bedroom, where Porthault linens cover the bed. ABOVE RIGHT: A conversational grouping of outdoor furniture on the terrace is arranged for relaxing visits with friends on a summer evening. Beside the two-story wing of the house is Bob Berk's sculpture of Mrs. Kempner. OPPOSITE: A colorful luncheon table on the terrace is shielded from the sun by a wood and canvas umbrella. Faïence tableware is accompanied by Orrefors stemware. Cushioned French wood and iron park chairs provide seating.





Art:
To Intrigue the Eye

Dynamic Works Capture the Mystique of Abstract Illusionism



OPPOSITE: *Night Fire by the River*, Michael Gallagher, 1978. Acrylic on canvas; 66″ x 72″. Layers of textured brushwork and splatters of paint are visually secured by dynamically crossed strokes. Their immediacy defines the flatness of the canvas while appearing to break the confines of the illusory frame. Louis K. Meisel Gallery, New York.

ABOVE: *Was a Stranger Dancing?*, George Green, 1982. Acrylic on canvas; 93½″ x 128″. Green overlaps hard-edge forms and sharp diagonals that escape the boundaries of the defined canvas. These create the illusion of undefined space and complex depth within a geometrically ordered composition. Louis K. Meisel Gallery, New York.

IN PRACTICE, art and magic are remarkably similar. When a painter persuades us to believe in something that is actually not there—a painted figure or still life—an act of conjuring has been performed. Since the early Greeks, such feats of illusion have composed the basis of most Western art. Surprisingly, the illusionistic tradition has been rejected by many twentieth-century artists. In their quest for abstraction, they have turned inward and left the appearance of the world far behind, but a recent movement, dubbed *abstract illusionism*, brings it back with the abstraction still intact.

The perfection of illusion is an age-old impulse in art. Twenty-five hundred years of colorful tales attest to this. The earliest is Pliny the Elder's account of an ancient Athenian competition for the most realistic painting. Zeuxis' picture of grapes was so astonishingly lifelike, birds pecked at it. Eager to claim his prize, Zeuxis urged that the curtain draping his painting be removed, only to find that the curtain had been painted by another artist, Parrhasios.

The importance of accurately representing nature in art is amusingly asserted in a story recounted in the

A hard-edged triangle, or a splashy blob of paint, is rendered to convey the sensation of forms floating in space.





ABOVE: *Untitled #8*, Paul Sarkisian, 1981. Acrylic on canvas; 50" x 50". The artist renders disparate elements such as newspaper, glittering squares, wavy lines and sheets of colors to form a well-balanced composition of shallow depth. Nancy Hoffman Gallery, New York.

memoirs of painter James McNeill Whistler. "I paint what I see," protested a tearful student, whose work Whistler had scathingly criticized. "You are quite right, my dear young lady," he replied matter-of-factly, "but the tragedy will be when you see what you paint."

The correspondence between what was seen and what was painted reached its height in Holland during the seventeenth century. Finely observed, precisely rendered canvases of extravagant still life or floral arrangements continue to dazzle viewers with their display of sensuous texture and attention to detail.

Carried a step further, Dutch realism resulted in a special genre of paintings known as *trompe l'oeil* or "fool the eye." Intended to deceive, such art attained its peak in the output of nineteenth-century Americans William Harnett and John Frederick Peto. They often depicted two-dimensional subjects such as walls with objects affixed—dog-eared papers, battered tools and weathered implements. Their bravura technique resulted in the sort of paintings viewers feel irresistibly drawn to touch.

The appropriate relationship of art and nature has been the subject of debate for centuries. The pendulums of thought and taste have swung wildly from era to era. Alfred Stevens believed that "painting which produces an illusion of reality is an artistic lie." Pablo Picasso, although not a realist



ABOVE: *Flow III*, Al Held, 1981. Acrylic on canvas; 9′ x 16′. This New York painter often combines hard-edge minimalism with illusion in his large-scale works. Here, he depicts strongly colored, interlocking arches that soar diagonally in and out of the picture plane, creating a sense of infinite space. Juda Rowan Gallery, London.

himself, might have been responding to Stevens when he declared that "art is the lie that reveals truth." Perhaps the most useful and straightforward observation on the subject is Charles Reade's dictum that "art is not imitation, but illusion."

The invention of photography permanently altered the grounds of this debate. Soon after the widespread acceptance of photography, Cubism brought into being a radically new and philosophical direction to art that seemed to abandon conventional vision. It set the stage for a dizzying series of avant-garde movements, all essentially abstract in nature.

Artwise, it seems as if everything has changed during the last decade. Realist painting has returned in force, despite its so-called demise. Of all the decade's art trends, abstract illusionism is among the most compelling, because of its attempt to marry the two seemingly irreconcilable approaches that give this art its name.

In abstract illusionist paintings, elements that appear abstract—such as brushstrokes, geometric forms, patches and daubs of paint—are given life as objects by the way in which they are painted. A hard-edged triangle, or a splashy blob of paint, is convincingly rendered with shadows beneath it, to convey the sensation of forms floating in space. Forms often overlap, suggesting shallow space on the flat canvas. These are traditional techniques, pioneered



OPPOSITE: *Brahma 470*, James Havard, 1981. Acrylic on canvas; 66" x 48". Havard merges areas of loosely applied pigments to develop a lyrical backdrop for "floating" linear segments that cast their shadows upon the surface. Hokin Gallery Inc., Palm Beach.

ABOVE: *Cirrus*, Joe Doyle, 1982. Acrylic on canvas; 52" x 52". Geometric shapes over a patterned surface develop a momentum that establishes a sense of illusion. Foster Goldstrom Fine Arts, San Francisco.

no later than the Renaissance, but never before put to such purposes.

The art of the abstract illusionists varies widely. In some works, geometric bars and lines shoot across the canvas like so many intergalactic travelers. Others evoke painted collages by the juxtaposition of geometric forms and realistically painted newspapers. The potential of this movement has just begun to be tapped.

Audiences are responding happily to this work. Common to all of it is an unusual and delightful sense of play, deriving from the intriguing effects that can be wrought with paint. And that, in short, is its magic. □

—*Robert Atkins*



Historic Houses: Broadlands in Hampshire

The Grandeur of the Former Mountbatten Home

PHOTOGRAPHY BY DERRY MOORE



OPPOSITE: Built in the 16th century, Broadlands did not border the river Test until the 18th century, when William Kent altered the course of the river, one of the finest trout and salmon streams in Europe. Kent also landscaped the grounds. Capability Brown later added a Palladian façade of white brick. Broadlands was for many years in the Palmerston family. Formerly the home of Lord and Lady Mountbatten, it was inherited by Lord Mountbatten's grandson Lord Romsey. ABOVE: Focus of the south garden is an ornamental pool.

IN 1839 LADY PALMERSTON, wife of the Victorian prime minister, wrote in a letter from *Broadlands* in Hampshire: "Nothing can be more comfortable than this house—it is magnificent when we have company, and when alone it seems to be only a cottage in a beautiful garden."

It is a fine compliment that grandeur can inspire affection, but with Broadlands it has always been so. The house is renowned as the home of the late Earl and Countess Mountbatten of Burma. Two royal honeymoons have begun here—that of Princess Elizabeth and Prince Philip in 1947, and the Prince and Princess of Wales in 1981. Kings and queens are frequent guests, but even in its grandest moments, Broadlands has never lost its

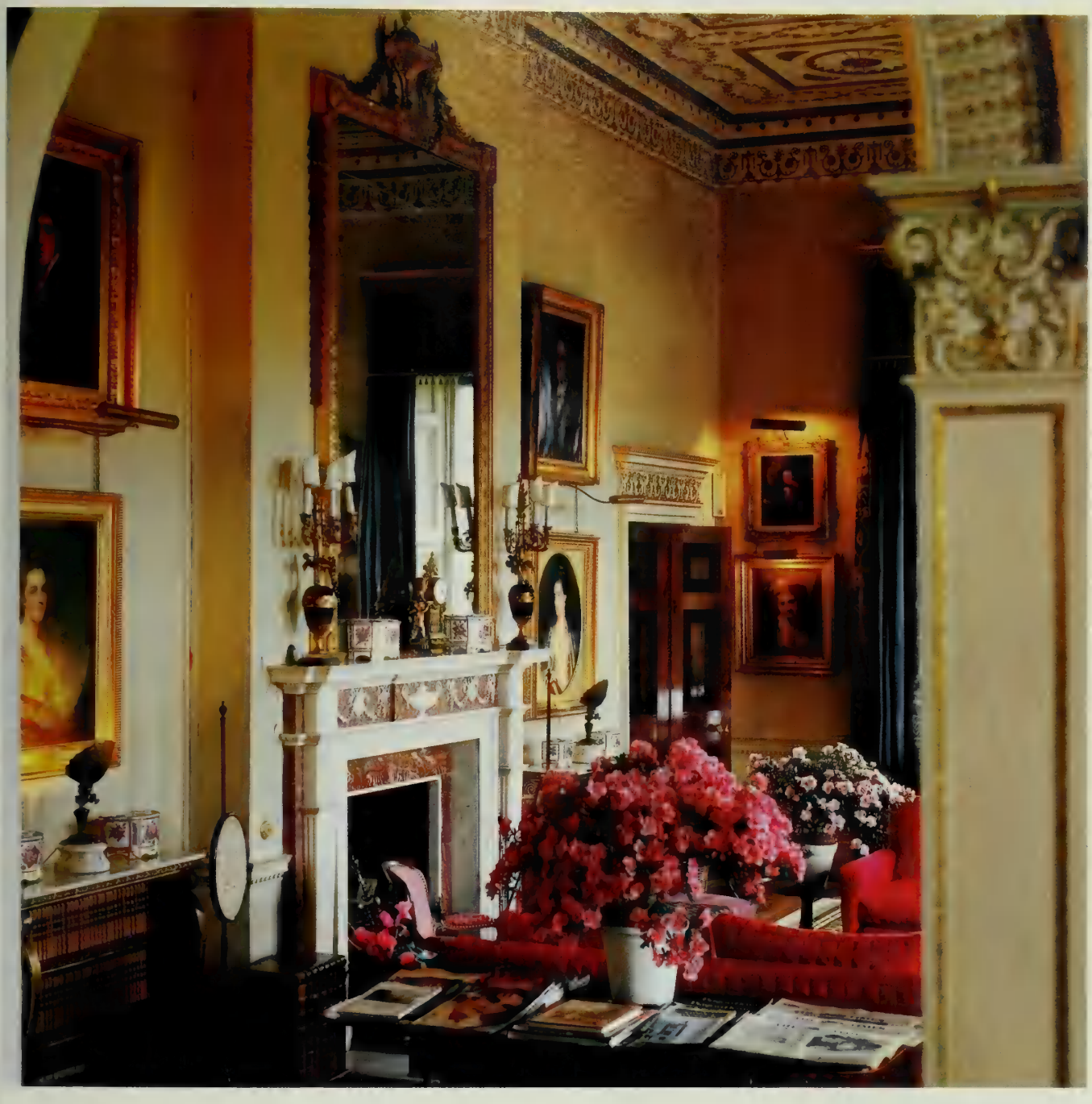


sense of being, quite simply, a home.

Since Lord Mountbatten's grandson Lord Romsey inherited Broadlands, Lady Romsey has collaborated with her husband's uncle, designer David Hicks, to ensure that this new era begins beautifully. Mr. Hicks confesses, "I've been longing to get my hands on those rooms for twenty-two years. Pale colors are what Lady Romsey wanted, and what better for a pretty blonde in an eighteenth-century house?" Things are now more vibrant in the dining room, with yellow as the background hue for four magnificent portraits by van Dyck.

This is one of those fortunate country houses shaped by all the right people who came along at all the right times and did all the right

ABOVE: Joseph Rose made the plaster paneling in the Saloon in 1767, during Lord Palmerston's residency. The Adamesque sofa and chairs and Venetian chandelier date from the same period. Lord Mountbatten's collection of Sèvres and Meissen was arranged by his brother-in-law, King Gustav of Sweden, an expert on porcelain. OPPOSITE: Azalea plants are brought into the Drawing Room every spring. Flanking the late-18th-century mirror are portraits of Palmerston family members. Ceiling panels were painted by Angelica Kauffmann.



things. William Kent, the early exponent of the landscape garden, made a master stroke in the eighteenth century when he changed the course of the river Test and swept it grandly towards the house. His lawn and river are still among Broadlands' greatest glories. A generation later, Capability Brown added a new façade of white brick, all Palladian symmetry and order, on all sides of the original sixteenth-century house.

When Edwina Mountbatten inherited Broadlands in 1939, World War II was beginning, and history records the important role played by Lord Mountbatten during those years. Broadlands was used as a hospital, its walls boarded up, but soldiers lying in bed had a fine view of the magnificent ceilings. After the war, the Mountbattens went to India, where Lord Louis was viceroy, then governor general. When they returned in 1948 as Earl and Countess Mountbatten of Burma, Lady Mountbatten set to work putting her much loved family home once again in order. Down came a Victorian addition, a "bachelor wing" of twenty-seven rooms,



and Georgian purity was restored. She liked walls of pale jade green, had a talent for arranging family treasures, and gave the house a kind of thirties glamour, with lots of satin and, of course, her own presence. Noel Coward summed it up in a "thank you" letter of purest doggerel: "I simply couldn't be keener/On a weekend with Edwina." Friends, including Prime Minister Nehru of India and Sir Malcolm Sargent, and family members—King George VI, Queen Elizabeth II, most of the kings and queens of Europe—came for country weekends in the grand style. Guests arrived on Friday evening and settled by the fire in the drawing room for cocktails while the valet unpacked their cases upstairs, laid out their evening clothes, even put cuff links in their shirts and drew their baths. Dinner was a formal affair, with three footmen, not in livery, but in the uniform of naval stewards.

For Saturday picnics, food was brought out in huge hampers and served on silver platters. Tea was later served in front of the fire in the Wedgwood Room. After dinner, a

OPPOSITE: Portraits by van Dyck, of King Charles I and Queen Henrietta Maria, distinguish the Dining Room. Much of the silver was presented to Lord Mountbatten while he was viceroy of India. ABOVE: Henry Holland the Younger designed the Wedgwood Room in 1788. Sir Peter Lely painted the portraits, from left, of Barbara Villiers and Lady Annabella Howe. Before the fireplace is a Sheraton-style pole screen. RIGHT: Chintz in the Portico Room was ordered in 1854 for the royal yacht. At the foot of the bed is a 19th-century bureau plat.



film was shown in the private theater, an oak-paneled room deep in the heart of the original Jacobean house. Another day might include fishing, for the river Test is considered by many to be one of the finest trout and salmon streams in Europe.

Life at Broadlands runs much the same course as in the past. Predictably, footmen and valets are not in



To the west, farmland borders the bank of the river Test. Saxons sailed up this river in the fifth century A.D. and made their first settlements in this valley.

evidence, but it is still family life in the drawing room and tea in the Wedgwood Room. During the six months when the house is open to the public, the Romseys retire to cozy rooms on the south side, enjoying a private garden surrounded by a Victorian yew hedge. In October, at the end of the season, Wellington boots replace the posters in the back hall, and friends come for weekends. The essentials remain the same.

When their own wedding was held here, only three years ago, 800 people moved easily between the three large rooms—drawing room, saloon and Wedgwood Room—that open to each other. The house was, as Lady Palmerston had described it nearly 150 years ago, magnificent for company. On peaceful days, with comforting fires in smaller rooms, it would be exaggerating to call Broadlands a cottage, but it is surely the nicest kind of family home. □

—Elizabeth Lambert


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Engaging Japanese Folk Art

HIDDEN AWAY ON THE second floor of an old factory building in the SoHo section of New York City is a gallery stocked with treasures originally found in eighteenth- and nineteenth-century Japanese farmhouses. The furniture, paintings, textiles and decorative accessories were all made by untrained and, for the most part, unknown artists. In Japan these objects are called *mingei*, or folkcrafts. And appropriately enough, Mingei is what Hiroshi and Kinue Sugimoto have named their gallery.

While American folk art has captivated collectors for years, Japanese folk art is still relatively unknown outside Japan. "When I first came to the United States to study, in 1970, I realized that many people were familiar with only the very elaborate Japanese antiques made for the aristocracy," Mr. Sugimoto recalls. "But the household furniture and objects once used in everyday life in Japan have a beauty and spirit all their own.



Based in an old factory building in SoHo, Mingei provides ample space for the display of farmhouse furnishings. Over six feet tall, a "step chest" made of *sugi* wood in the 19th century expresses the fundamental economy of Japanese design. Similar discipline is evident in the accompanying wheeled chest, hibachi and rice pounder, all from the Meiji period.



PHOTOGRAPHY: FELICIANO

At Mingei, antique Japanese folk art reflects the utilitarian beauty of that country's popular crafts. Proprietors of the New York gallery, Kinue and Hiroshi Sugimoto, make frequent visits to Japan to discover pieces such as this 19th-century merchant chest and bamboo vase.

"I became intrigued with Japanese folk art because of its strong lines and honest craftsmanship," the dealer explains. "These pieces were not intended to be elegant or simply decorative; they were made to serve specific functions in the home."

Restricted in their choice of suitable furnishings by the lack of solid walls in the Japanese house, and the traditionally spare interiors, craftsmen devised ingenious furniture that was at once compact and multipurpose. One of the most practical inventions, according to Mr. Sugimoto, was the "step chest." A movable staircase over six feet tall, it was used in farmhouses to reach the loft where silkworms were raised, as well as for storage of household goods.

Throughout the Mingei gallery, a variety of other chests show the practical yet imaginative hand of the folk artist. A small mid-nineteenth-century chest contains several hidden drawers and compartments, often found in Japanese chests. It was built on wheels, to facilitate transportation in case of fire—a problem in Japan.

"Many of the chests made in the nineteenth century are quite sophisticated in their designs," Mr. Sugimoto comments. "And each province manufactured its own identifiable hardware and fittings, so it is easy to tell where a piece was made."

Another chest shown in the gallery is from Fukushima, a town in northern Japan, known for producing large rounded handles and square locks. Designed to be versatile, the piece comes in two sections that can be stacked or used separately to make two low chests. The lacquer finish on this chest is also noteworthy. Instead of being lacquered to a shiny finish, which would hide the grain of the wood, the grain is highlighted by lacquer that has been lightly rubbed into the surface. The finish both complements the simplicity of the design and makes the surface more durable.

In addition to chests, other items displayed on the walls and tables of the shop can be put to use in new ways in twentieth-century homes,



Unsifted clay accounts for the irregular texture of ceramics prized for their imperfect forms. On the floor, a Tokoname jar, fired in the 15th century, presents a rugged dignity, mirrored by the lily-filled Shigaraki jar on the table. Batik panels, depicting the artisan's industrious and imaginatively crafted substitutes for brocade, are from the Meiji period.

continued on page 180



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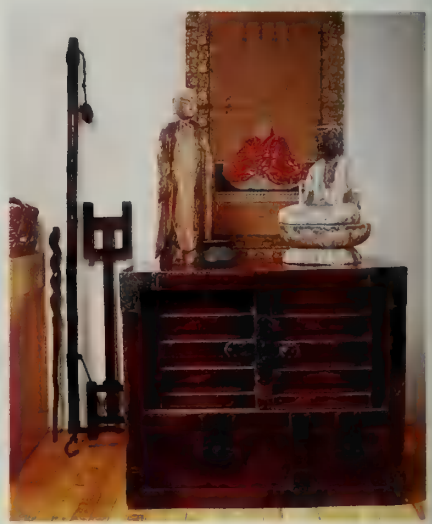
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Engaging Japanese Folk Art
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proving the adaptability of the original designs. A huge hook used a century ago to suspend a kettle over an open fireplace makes an unusual piece of sculpture. Baskets originally made to catch fish or wash grain are being purchased to display flowers, as are large stone urns once used to store grain or water.

Stoneware and ceramic objects are among the older pieces in the gallery. Some date as far back as 200 B.C. "Most of the ceramics have a simple, sturdy feeling," Mr. Sugimoto notes. "The craftsmen didn't spend a lot of time creating one fine object; instead, they produced hundreds of the same plate or bowl. These Japanese artisans were well-trained and speedy workers. And while the ceramics don't have the finely worked details of objects made for the aristocracy, they have freer lines, which can be as powerful as abstract sculpture.



Asymmetry lends a compelling beauty to a *sugi* wood merchant chest decorated with handsome iron fittings. This 19th-century piece contrasts with the more refined appearance of wooden temple figures from the Muromachi (left) and 17th-century Edo periods. The 17th-century scroll depicts the monk Ryonyo. Wood implements were made in the 19th century.

"Most of our pieces were made in a traditional manner. Fathers taught their sons a certain design, and that design was practiced and perfected,

continued on page 182

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Engaging Japanese Folk Art

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and ultimately passed on to the next generation. As a result, individuality in Japanese folk art is not found in new patterns, but in the small accidental touches of the artist."

Individuality and a true sense of the Japanese spirit can be seen in many of the religious figures and paintings found in the gallery. Since religion is an integral part of life in Japan, it is a prevalent theme in much of the folk art. Centuries-old stone figures still exist, and one that Mr.



At Mingei, carved stone reflects the naïve quality of pieces made for daily use. These 19th-century objects include a decorative grindstone, and a wash basin designed for display in a garden. An 18th-century *Jizō*, or Buddha, appears without the usual apron and bib.

Sugimoto displays is a Jizō figure made in 1740. Its crisp, expressive details reveal the special reverence accorded these Buddhist figures.

The Sugimotos have become expert in searching out pieces of the finest quality for their gallery. Twice a year they make trips to Japan, traveling separately through the countryside. "It is important for us to split up and see things by ourselves," Mrs. Sugimoto says. "First impressions are usually the most important, and if we're together it is harder to judge an object impersonally. Besides, we are interested in different things. My husband gravitates toward the

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Engaging Japanese Folk Art

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bamboo and wood objects, and I favor ceramics, baskets and old textiles. I adore looking for handwoven bedcovers and Ainu robes, because they have such beautiful designs. Unfortunately such textiles are becoming very rare these days.

"In fact," she adds, "as Japanese folkcrafts have become more popular in Japan in recent years, everything has become harder to find. With each trip we find we have to travel deeper into remote sections of the countryside."



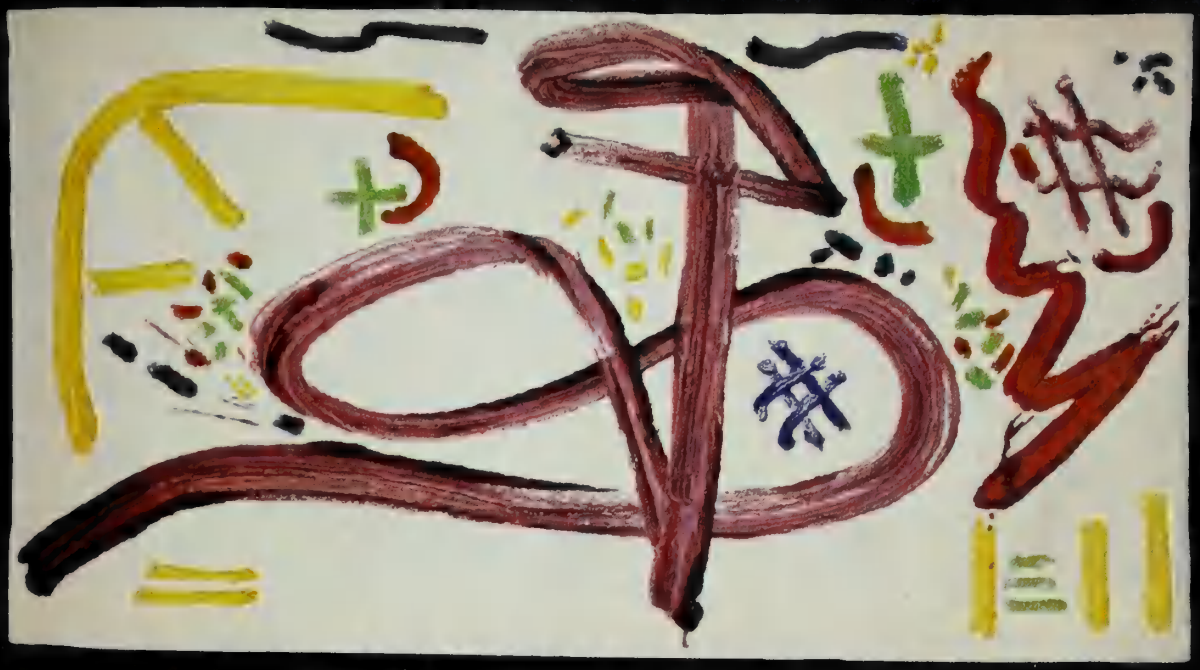
Suspended from the ceiling, a 19th-century *jizai*, or kettle hook, affirms the Japanese artisan's ability to transform household objects into beguiling works of art. One of many such pieces at Mingei, it is rivaled by the masterful brushwork of an 18th-century ink painting.

The Sugimotos' strong feelings for the unpretentious aesthetics of Japanese folk art have perhaps been honed by their dual careers as artists. She is a painter, and he is an accomplished photographer. They agree that their artwork would not be the same without the compelling inspiration of their antiques. "We study that which is old, in order to create new and original work," Mr. Sugimoto says. "These antiques are so powerful that they have a profound effect on our visual sense. In a way, our lives are balanced between the best of both worlds—the old and the new."□

—Carol Vogel

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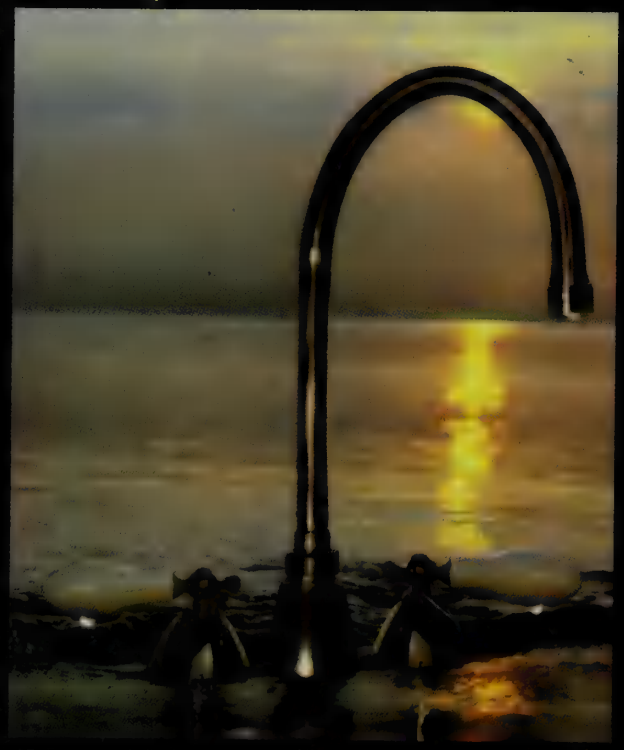
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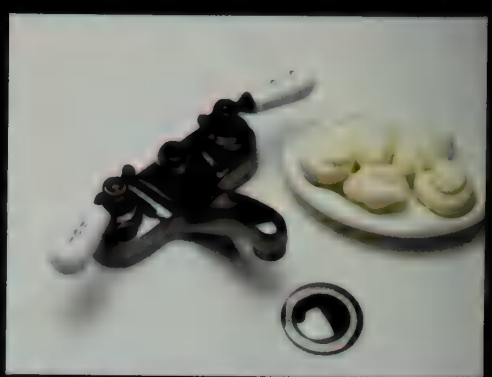
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"THE MAJORITY OF people who are buying carpets, wallcoverings and fabrics today have a taste for the traditional," says Philip Puschel, president of F. Schumacher and Company, the New York–based fabric firm known for prints derived from eighteenth- and nineteenth-century designs. "In looking at studies about the way people live, you can see that more and more people are living the way their parents did. They're settling down with families and living in comfortable houses. For these people 'traditional' may mean the Bauhaus and Scandinavian Modern styles, which became popular in the 1950s, as well as Colonial or Victorian."

Schumacher, a large firm with a history spanning almost a hundred years, is uniquely fitted to serve this expanded "traditional" market. "We have a reputation for good eighteenth- and nineteenth-century reproductions," says Mr. Puschel. "For decades we have produced all the Colonial Williamsburg fabric and wallcovering reproductions, as well as adaptations of antique prints and brocades culled from museums and our own collection of document fabrics. But over the years we've also commissioned contemporary artists to create designs. Frank Lloyd Wright designed for us in the 1950s, and we offer a current collection called *More Aerobics*, by Jack Prince. Still, in keeping with our past, we also have a new group of fabrics called *Viennese*, which is luxuriously Victorian.


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At F. Schumacher and Company, New York, tradition is the touchstone for fabric and rug design. "We focus on the 18th and 19th centuries," says Philip Puschel, president, who supervises the archive of historical patterns.

"The *Viennese* collection was done *'mit Schlag,'* " says Robert Herring, vice-president of Schumacher since 1968. "That expression, literally 'with whipped cream,' is used by the Viennese to describe anything—from music to paintings—done with Baroque flourishes." Mr. Herring points out that Schumacher's history has covered nearly a century of varied fabric styles. "Frederick Schumacher came to the United States from Alsace-Lorraine in the late nineteenth century and established a small imported-fabric firm," he says. "When the firm started to prosper and weave its own fabrics, around the turn of the century, it expanded with showrooms in Philadelphia, Chicago and Boston. Then Mr. Schumacher sent for his nephew, Pierre Pozier."

"Pierre Pozier was my mother's father," says Mr. Puschel, "and I've worked for the company since 1966. We try to keep things in the family. We've developed our own traditions,


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ABOVE: In the *Palisades* wool rug, crisply defined flowers evoke the sharp realism of a botanical drawing. A custom-made design, it exemplifies the firm's special care in creating floor coverings to complement the colors and patterns of their documentary fabrics.


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LEFT: In the showroom, Schumacher's *Moro* cotton, from the *Andalusia* collection, enfolds an alcove used for the selection of fabrics. ABOVE: *Eibiswald* cotton celebrates the Victorian spirit of the *Viennese* collection, with flowers blossoming against luxuriant foliage.

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F. Schumacher and Company — The New Traditionalists

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but we haven't been bound by them.

"For instance, our Colonial Williamsburg designs have changed since we started that association in the late thirties. The colors in the prints and woven fabrics are much bolder now. We used to think that the vegetable dyes used in the eighteenth century produced soft, muted colors, but we've found out that the fabrics that survive have simply faded. In fact, people in the eighteenth century liked bright cherry red, royal blue and pumpkin yellow."

Mr. Herring adds, "I used to be puzzled by paintings of interiors at Versailles, because the colors are so bright, even garish. I thought, 'Isn't it remarkable that Colonial America had the good taste to use softer colors.' But as a matter of fact, there just weren't as many paintings surviving to show us that Colonial colors were downright garish, too."

The meticulous attention to detail that Schumacher has shown in their Williamsburg colors extends to their insistence on reproducing the idiosyncrasies found in hand-printed period fabrics. "In the Williamsburg collection there is a floral print called *Raleigh Tavern*," says Mr. Puschel, "in which one of the original hand blocks was printed upside down. We were careful to copy that mistake, even though it makes the fabric harder to match when it's used."

In addition to the *Colonial Williamsburg* collection, Schumacher makes reproductions from other restored villages and communities. "Each restoration has its own character," says Mr. Herring. "We reproduce fabrics from Mystic Seaport in Connecticut, Sleepy Hollow in New York and Old Sturbridge Village in Massachusetts. The Sturbridge Village fabrics, for instance, are much more homespun and simple than the ones from Williamsburg, because Sturbridge was a country farming village, not a Colonial capital."



From the *Williamsburg* collection, *Morning Glory* chintz illustrates Schumacher's interest in the revival of 18th-century museum fabrics.



Geometrics animate the surface of a turn-of-the-century kilim, imported by Schumacher for their large collection of rugs and carpets.

Along with the historical fabrics and wallcoverings, Schumacher also has an extensive collection of rugs. Like those of many other firms, their rug division has evolved from an emphasis on the broadloom woven carpeting popular thirty years ago, to the imported and custom-designed rugs in demand today. "People are more interested in individual rugs now," says Mr. Puschel. "They want rugs with a signature, you could say, so we import kilims and antique Oriental rugs, and we have a special collection

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F. Schumacher and Company — The New Traditionalists

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of hand-sculpted rugs from California. We also adapt designs from our fabrics, for rugs, and sometimes we print fabrics with designs adapted from Oriental rugs."

Robert Herring points out that Schumacher's long tradition of historical accuracy has led to their fabrics being sought for the White House. "Our fabrics are in the Blue Room and the Gold Room," he says,



Spontaneous brushstrokes enliven Schumacher's *Soaring* cotton print, one of eleven patterns from the firm's *Aerobics* collection.

"and they have also been used in the Justices' Quarters at the Supreme Court." Schumacher has also been at the service of major cultural institutions. "We have woven the curtains for the Metropolitan Opera House, the San Francisco Opera House and the New York State Theater," says Philip Puschel. Weaving such large pieces of fabric included taking major construction considerations into account. "When our first curtain for the New York State Theater was pulled up before opening night, a rough concrete surface on the back of the proscenium arch ripped the material. A man had to be sent up to scrape the wall surface before the performance, and we had to restitch the curtain while it was still hanging."

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continued on page 196

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F. Schumacher and Company — The New Traditionalists

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change and continuity, Schumacher is versatile enough to create modern designs with echoes of past creations. *Geographics*, which appeared in the fall of 1982, is described by Philip Puschel as "a softening of traditional patterns for a modern environment. *Geographics* draws on the decorative elements of the past, but uses them in a contemporary way, in much the same manner that some country furniture suggests a contemporary style."



The pastels of postmodern architectural drawings inspired the tones of the *Bannister* cotton chintz from Schumacher's *Images* collection.

The ideal combination of a new look deriving from familiar sources lies in the Schumacher *Images: New Traditionalists* collection. "This collection drew its inspiration from the postmodern work of today's architects and designers," Robert Herring explains. "They inspired us to apply our own records of historical textiles to a group of contemporary fabrics."

Like F. Schumacher itself, *Images* comes out of the past into the present. The Colonial richness of Williamsburg high style, the spareness of Sturbridge country crafts, the variety of Victorian revivals, all of these, and Frank Lloyd Wright, too, are drawn on in today's new freedom. □

—Jeffrey Simpson

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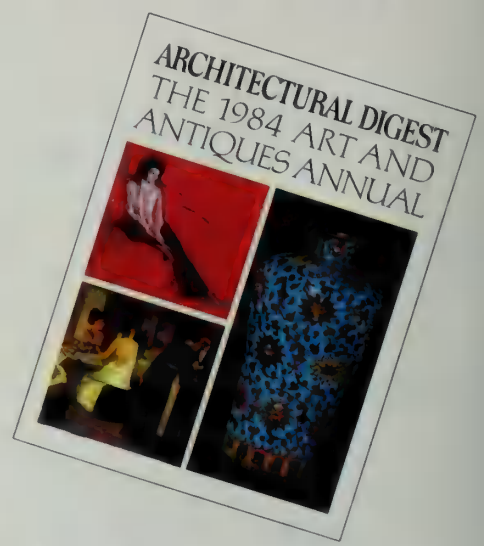
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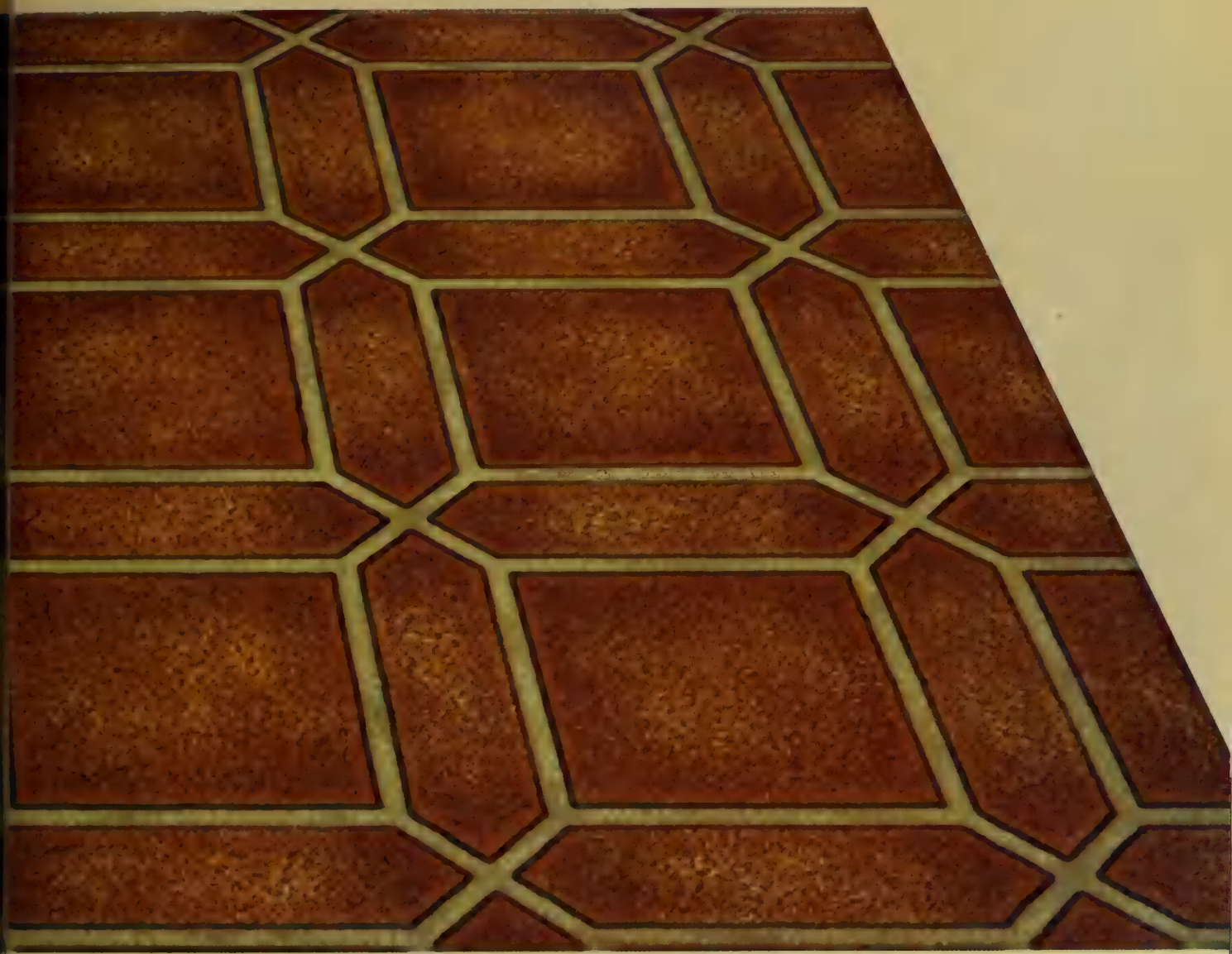
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The World of Kalef Alaton

"I CAN PLAY MANY characters, as a designer," says Kalef Alaton, enumerating the attractions of his chosen field. "I'm able to live in different times, visit all parts of the world, and absorb the influences of an enormous variety of people." This receptiveness to the unlimited possibilities of his profession has kept the interior designer in demand by clients all over the world, though his base remains Beverly Hills, California.

"My favorite project is always the one I'm involved with at the particular moment." This commitment has earned him an international reputation for homes combining a seemingly spontaneous unity with an element of surprise. He favors an enthusiastic, dedicated client: "I can function only if my clients are excited about the project. If I feel they've lost interest, I tell them. I'm very determined, and I never give up. The client is my inspiration," he adds, "and I spend a lot of time with each one. I establish a rapport, then I attempt to discover the person's style."



SHELDON LETTICH

To interior designer Kalef Alaton, the concept of combining diverse styles is like "acquiring friends—young and old, each unique." In his home, a range of pieces affirms his forte for designing "on both sides of the spectrum."

Mr. Alaton attributes his fascination with the diversity of cultures to his childhood. Born in the Middle East and educated in Europe, he had an early goal of becoming an artist, and studied painting and sculpture in Paris. "I had very relaxed parents," he recalls. "They allowed me to be a poor student, but a very good artist."

At the age of sixteen he turned his aspirations to interior design, studying with renowned Russian designer Oscar Mourinsky. In the same year, he completed his first project: a house for his father. Although the elder Alaton was an executive in the steel industry, he pursued design as an avocation and enjoyed browsing through antiques shops with his son.

Today Kalef Alaton speaks five



ELIOT COHEN



Watercolor renderings of a Beverly Hills home, used to aid the client in making a choice among design options, reflect the designer's taste for soft hues and porcelain accents. ABOVE: A chiseled stone table, one of a pair designed by Mr. Alaton, distinguishes the corner of an entrance hall. RIGHT: Pale colors and canvas and wicker furnishings create a cool, airy effect in the pool house, and mirror the mood of the gardens beyond.

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The World of Kalef Alaton
continued from page 202

languages fluently. He has lived in cities throughout the world, but Paris and Rome remain his favorites: "I love them for their beauty, history and scale. I rediscover them on each visit." Although he originally came to the United States to work for a large design firm, he started his own remarkably successful company in 1973 with a partner, Janet Polizzi.

Mr. Alaton contends it is usually much more difficult for a designer to create an environment for himself than for a client. His own life bears witness to this belief: He purchased a home more than two years ago, yet it is still being completed. "There are so many options in design," he explains, "and the most challenging aspect of the job is channeling those options to meet a client's needs. It's more difficult to design my own project, because my ideas vary from day to day. My plans keep changing, and my current residence is becoming more and more cluttered with items I'm collecting for the new house."



SHELDON LETTICH

Typifying Mr. Alaton's taste for the juxtaposition of old and new, a Thai drum serves as a pivotal foil to the contemporary surroundings.

Mr. Alaton escapes the distractions of clutter by traveling. "I love to stay in hotels. I work almost eighteen hours a day, seven days a week, and I like to come home to very impersonal surroundings. A hotel room gives me

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The World of Kalef Alaton
continued from page 204

this feeling. I bring a few magazines and books, and I'm very much at home. When I live among surroundings that have no personality—and a hotel usually doesn't, unless it's in a very charming place like the south of France—I have more time and space to think clearly. I'm a very balanced person in this respect. Once I've been in a city for twenty-four hours, I feel as though I've always lived there."



SHELDON LETTICH

Fond of massing collections, the designer arranged a cluster of ancient terra-cotta objects atop an ebonized Portuguese chest.

Frequently Mr. Alaton's travels take him on shopping excursions across Europe. His only criterion for purchasing objects, whether for himself or his clients, is superior quality. "I work very spontaneously. I don't plan anything. I might go into a shop with one thing in mind and buy something completely different.

"I'm inspired by everything in my environment," he continues. "Although this can result in a conglomeration of pieces, I feel I can achieve quality by mixing a variety of styles. I might combine an old piece with something very modern, but I don't know how it will look until the pieces are placed together."

Mr. Alaton's personal collections fall under such diverse categories as Middle Eastern tiles, Cypriot pottery,

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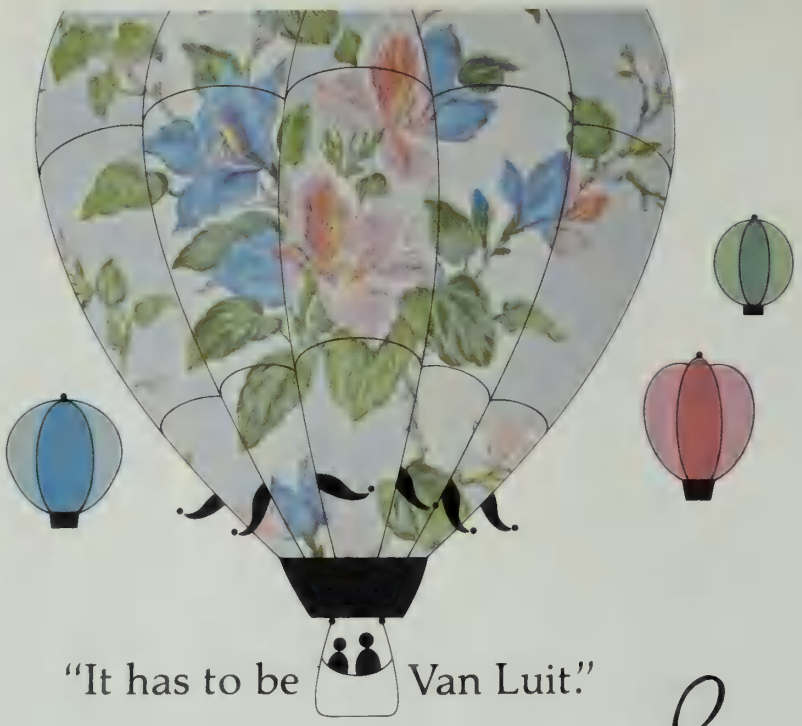
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The World of Kalef Alaton

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Greek and Roman statuary, Russian silver, and fine eighteenth-century French furniture. "When I was young," he recalls, "designers used French furniture of the eighteenth century almost exclusively. As I grew up, design became cleaner and less ornate. It's interesting how I've returned to French furniture of that era, because now I can mix it with other pieces. A designer couldn't always do that. Today, furnishing a complete room in that style would be too



SHELDON LETTICH

Fancifully decorated Ottoman ceramics in Kalef Alaton's home establish an effective contrast with the restrained tones of a Regency table.

expensive, and I don't think it would be practical for modern life. The concept of combining styles is similar to acquiring friends. It's nice to have young friends and old friends, each unique. In the same way, I can design on both sides of the spectrum and achieve a satisfactory result."

An extensive library is also prominent among Mr. Alaton's collections. Although he's constantly purchasing new volumes, he makes an important distinction: "I *read* books, I don't collect books. I have a fabulous library, but everything I've purchased is either for research or for pleasure. I won't buy a book simply because it's rare." In addition, he has subscribed to certain art magazines for over twenty-five years and retains his collection of these issues as part of his library. Says the designer: "I read all the time. I'm particularly aware of movements in fashion and in architecture. I'd make a great spy, because I read about, and look at, everything."

continued on page 211

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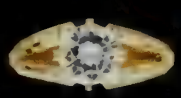
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The World of Kalef Alaton

continued from page 208

In addition to researching and acquiring pieces for clients, Mr. Alaton often designs furniture. Although he may purchase such items as tables, chests and chairs, he prefers to design the sofas and beds himself, for special comfort. However, after he creates a piece, he files the plans and never uses them again, preferring to approach each project differently.

Depending upon the location of a project, Mr. Alaton attempts to employ as many local craftsmen, and use as many indigenous materials, as possible. "I'm always making new discoveries," he says. "Perhaps I'll locate a contractor in the area who can show me a new method of construction. My job is a great learning experience."

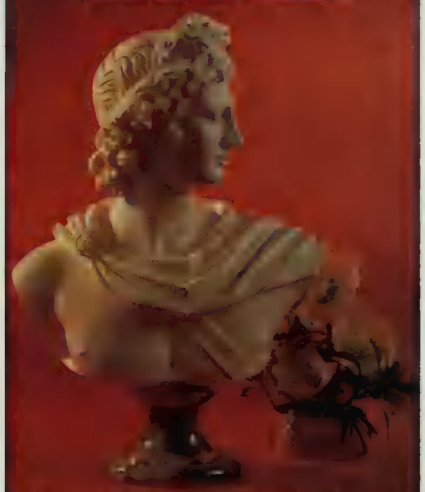
Says the designer, "I'd make a great spy, because I read about, and look at, everything."

When the designer begins a new project, he first investigates the architectural possibilities of the existing structure, and may make suggestions for improvements. Next, he determines the colors he will use. "Color affects people strongly. Rather than asking clients what they like, I ask them what they *don't* like. A person's accustomed preferences are sometimes too specific, and I don't want to limit myself unnecessarily."

Kalef Alaton allows at least two years to complete any project he undertakes. Whether he is working on a home in Marbella, a ranch in Dallas or an Italian-style villa in Bel-Air, he considers the client's contributions the deciding factor in the success of the undertaking. "I create a background," he says, "and once I'm finished, it's up to the client to carry out our original intentions, and to maintain the exchange of emotions that makes a house complete."□

—Lucinda Irwin Smith

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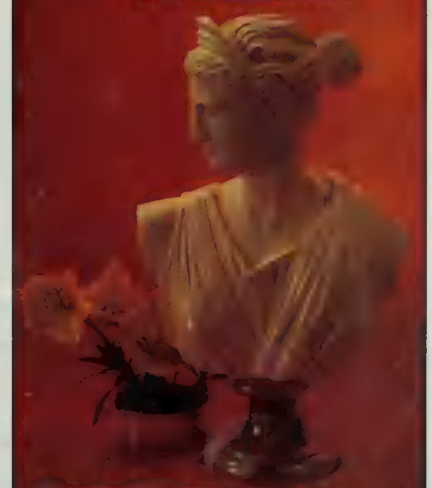
Eleganza offers this bust from the famous work together with that of Apollo's twin sister Diana. He came to be known as the sun god; she as goddess of the moon. Either stands alone as a thing of beauty but the similarity of style, the facing positions, and the brother-sister relationship make them ideal companion pieces.

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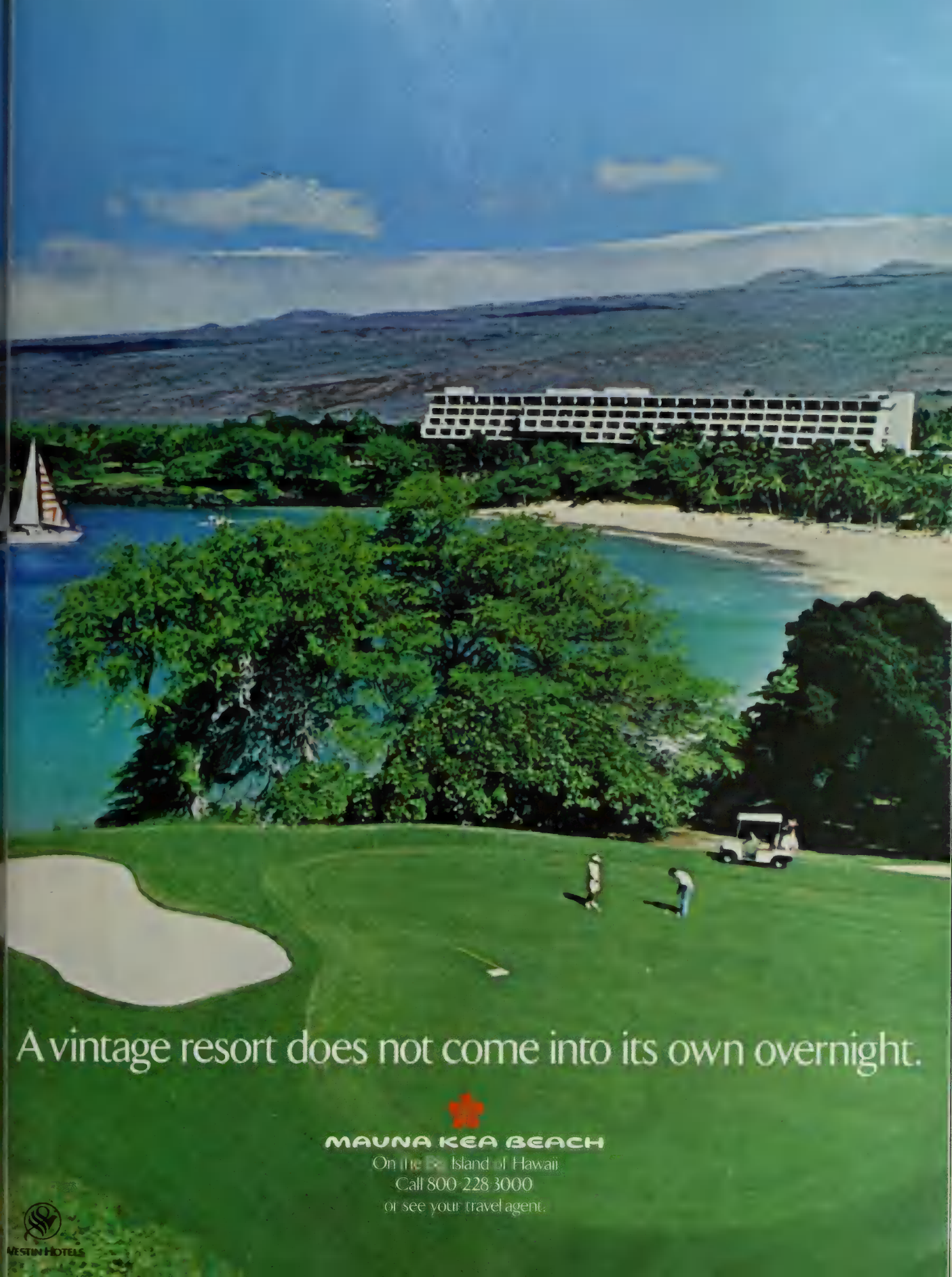


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Keith Irvine and Thomas Fleming — The Designers' Choices



PHOTOGRAPHY FELICIANO

Advocates of "played-down grandeur," New York designers Keith Irvine (left) and Thomas Fleming favor diversity in objects. "We try not to be too heavy or serious," Mr. Irvine says. "We like the clutter of country house décor."

THERE IS NOTHING stuffy about the rooms interior designers Keith Irvine and Thomas Fleming create for their clients. Filled with provocative contrasts of tone and texture, and with the rhythms of subtly juxtaposed furniture and objects, the rooms project the New York partners' unconventional and dynamic approach to period interiors. It is in the context of objects, in particular, that they have achieved some of their finest effects.

"What has always engaged Tom and me in our work has been what I refer to as 'played-down grandeur,' " says Mr. Irvine. "This means witty mixes of furniture and objects, thoughtfully put together and resourcefully, but never gratingly, clever." Tom Fleming concurs with the basic point and amplifies it by adding, "There's nothing better, in my opinion, than a table that has perhaps four fabulous things, two halfway pieces and a couple of bits of outright junk. Taking it from the top, you might say the fabulous pieces could be investment-quality antiques, the halfway pieces simply of sentimental value, and the junk, something you inherited from Aunt Milly or just picked up in a flea market or at a garage sale." The designers favor this spontaneous mixing of all possible worlds while keeping an eye on qualities such as proportion and overall density.

The tendency to draw from a variety of sources stems from the designers' need to be increasingly inventive when it comes to decorating a room. "For one thing, antiques as such are fewer these days," says Mr. Irvine, "although the supply of beautiful things, in our opinion, never really dries up. It is important to keep an open mind and pick things because they're wonderful to look at or have a strong personal connection. Open-air markets in some small countries are perfect repositories for the kinds of things we look for, as are those amazing Japanese stores in most large American cities, with everything from lacquer trays to high-flying kites. The purpose and the pleasure have to do with discovering things





LEFT: "A collection should be assembled with an honest sense of pleasure," observes Mr. Irvine, whose taste for the whimsical is expressed in miniature antique furniture. Beginning with a Sheraton secretary, he later discovered the 19th-century table and chair. Available at Ann Morris Antiques, New York. ABOVE: Nineteenth-century lacquer boxes in tartan patterns are Mr. Fleming's tribute to playful accessories. From Scotland, they are also available at J. Garvin Mecking Antiques, New York.

continued on page 220



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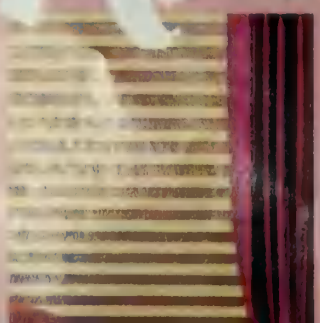
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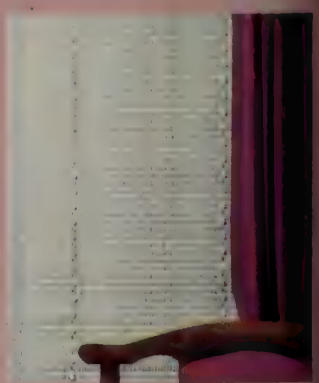


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To the trade.

Keith Irvine and Thomas Fleming — The Designers' Choices
continued from page 216

that appeal to the individual sensibility. Value is not as important."

The designers believe there are many rules to be learned before the "game" of objects can truly be played with panache. First, there is the strategy of design by association. "You might build a collection having to do with literary figures," Mr. Fleming suggests. "Assemble autographs, porcelain figures, illustrations from their works. There's no end to the kind of relationships that could be set up. Or you might grade objects by size and smoothness." The designers' own taste for a diversely furnished environment contributes to their love of contrast. "I like displaying the handmade with the mass-produced," says Mr. Irvine. "Or perhaps a marble column towering over a tiny china dolls' house. Wit has a part to play here."

Whatever the mixture, Mr. Irvine believes that "it is better to make a mess than to hesitate. We encourage our clients to jump in at the deep end. Somehow, a collection assembled with enthusiasm and an honest sense of pleasure is invariably more exciting than perhaps a more 'tasteful' and expensive assemblage."

In addition to arrangements, both designers are conscious of the importance of background in displaying objects. "I have a collection of tartan boxes," Mr. Fleming recounts, "and they're displayed on blond-wood surfaces, yet they would look equally good—though very different—on black lacquer. Again, the point is that variety is further enhanced by flexibility. We believe in moving things around all the time, and encourage our clients to do the same. In fact, we never visit a completed project without indulging in a little shifting around of favored pieces." The team believes that the result is a more organic flow to their rooms, and a happier and more lively ambience.

Discussing his taste in objects, Mr. Irvine is equally emphatic on the question of what the team particularly dislikes. "Ah, our pet hates?" he says. "Let's start with spotlights on collections—or lighting of any kind over pictures—and continue with illuminated cabinets or vitrines. Row after row of perfectly bound books is another horror. And, perhaps most of all, any grouping of anything, in which all the pieces are *new*. Some people are rather nervous about things that are a little worn," the designer adds, "but I try to encourage them to relax and not be so worried about pristineness. I find a faded cushion here, and a frame with a little patina on it there, contributes to,



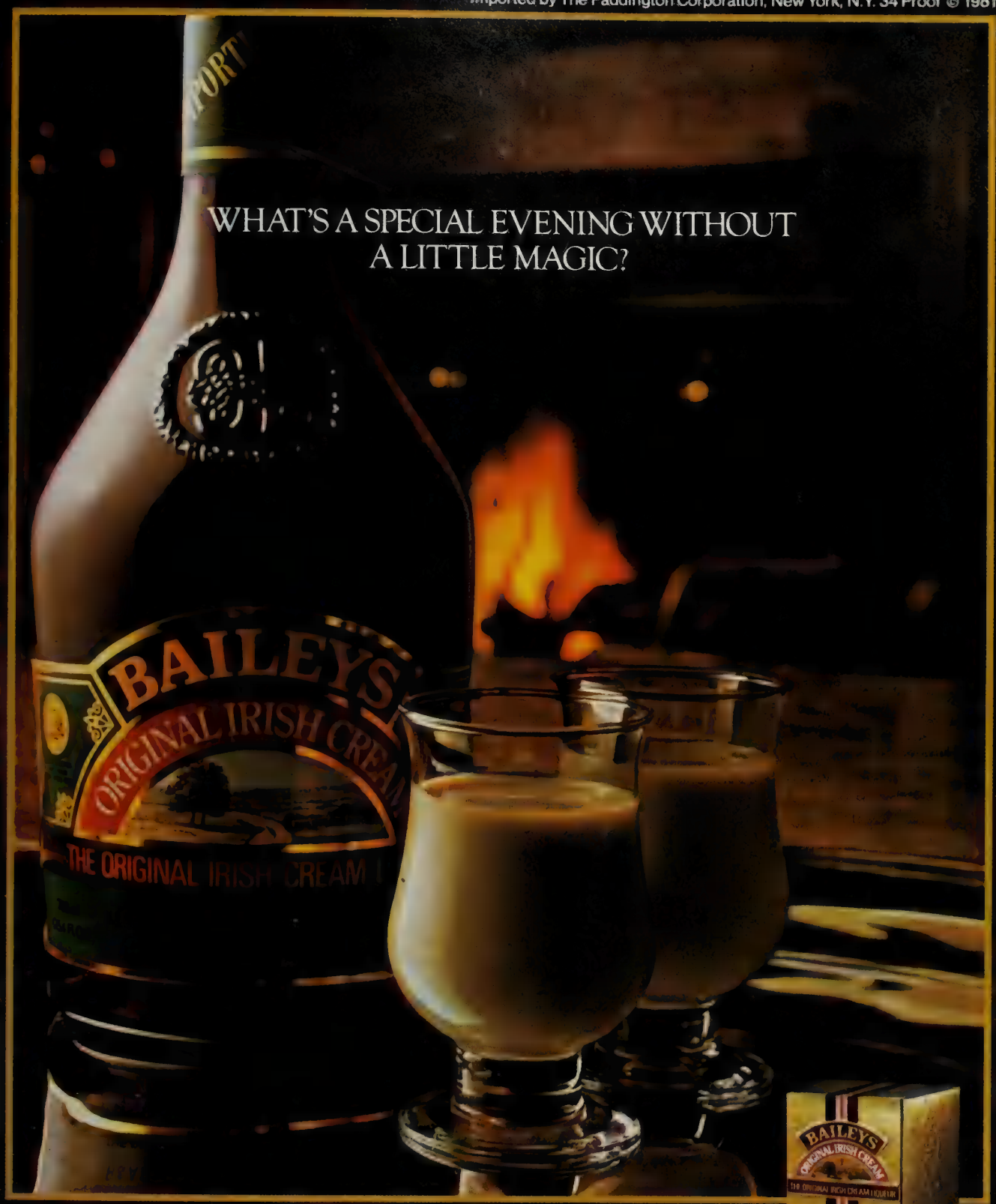
Pewter tankards fascinate Mr. Irvine because of their curious shape and roughly textured finish. "The square handles, peculiar to the French, are also particularly appealing," the designer says. Made in the early 19th century, these artifacts can be found in many Parisian antiques shops.



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continued on page 222

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Keith Irvine and Thomas Fleming —
The Designers' Choices
continued from page 220

rather than subtracts from, the carefully developed mood of a room."

Both designers find the English influence on their design point of view very pronounced. "For example, Keith and I like to incorporate a large number of ad hoc elements in a room," Mr. Fleming says. "Photographs of family and friends is one example. Invitations and cards stuck around a mirror is another. Again, this ties in with the idea of the passing parade of events in life, which, ideally, should be reflected in the way we live. One of our clients has a marvelous felt bulletin board crisscrossed with ribbons, into which she sticks anything of interest or documentary value. It's this personal dimension that is the true test of any grouping of objects. And it is the dimension we are most concerned with." Certainly the designers' work is an eloquent testimony to the role of the personal and the anecdotal in the display and collecting of objects. □

—David Halliday



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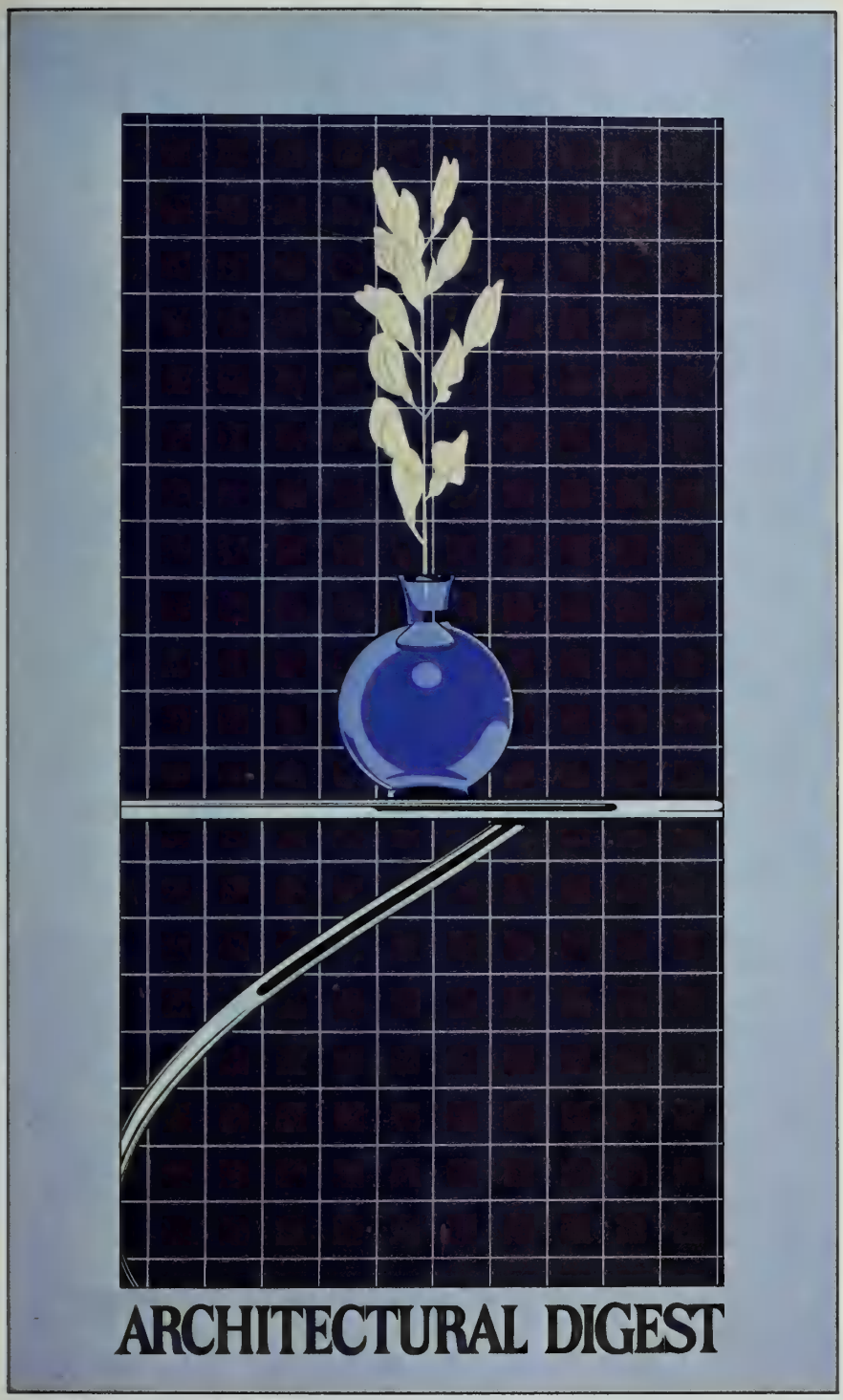


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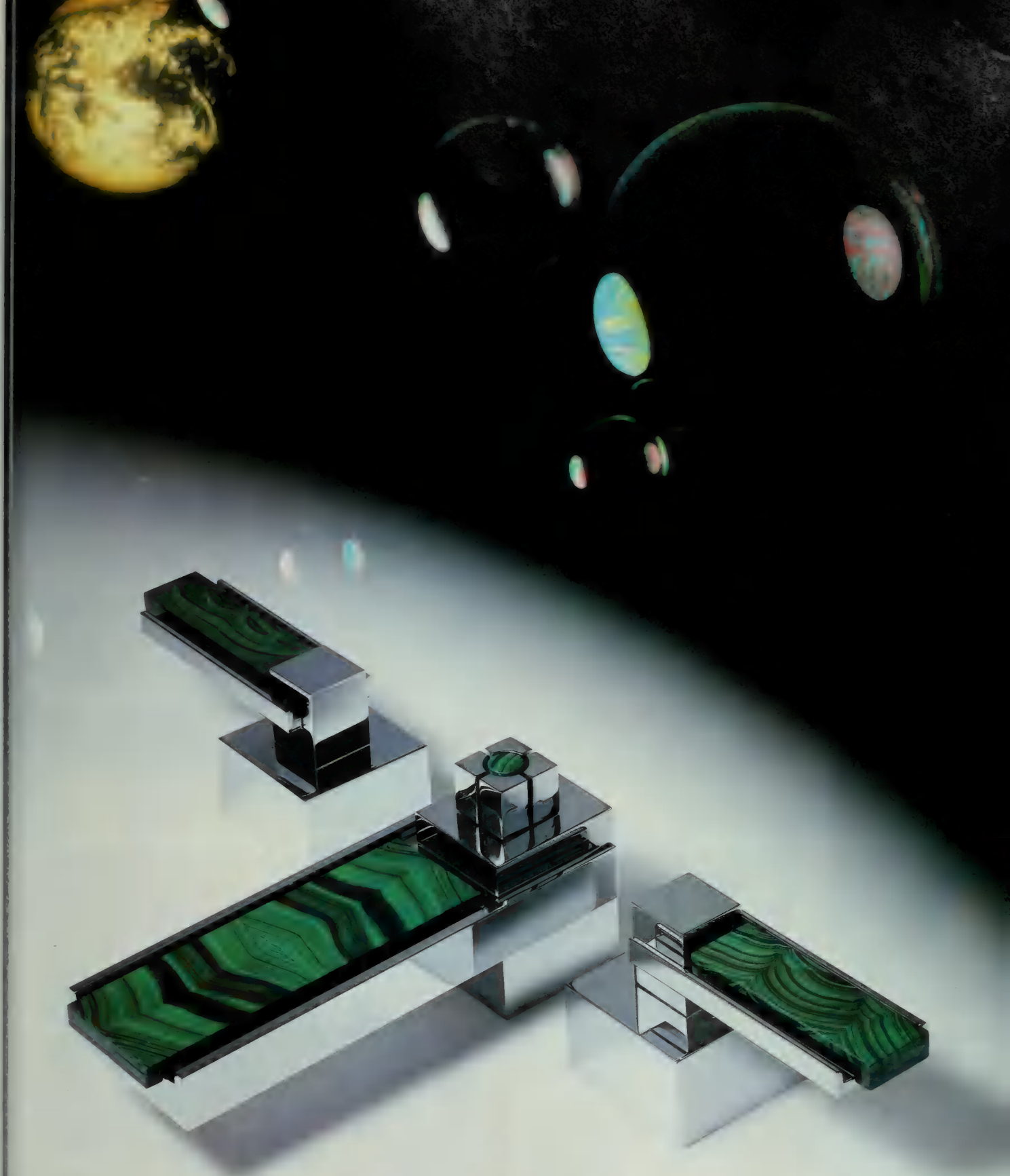
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Robert Bray and Michael Schaible in the West Indies

THE SELECTION OF A favorite island or two to visit periodically is as personal a choice as the location of a home. Perhaps that is why the Caribbean is such a popular destination: Myriad islands nurture enough geographical and cultural variety under the tropical skies to satisfy even the most far-ranging tastes. Robert Bray and Michael Schaible, partners in a New York interior design firm, concur in their special enthusiasm for a particular cluster of West Indies isles: St. Martin, Saba and St. Barts.

Their enthusiasm might be accounted for by the singularity of the islands themselves, particularly St. Martin. Unlike any other in the West Indies, it is administered by two nations, with two-thirds of the island under French rule, and the remainder under the rule of the Dutch. This creates an inviting tableau of differing customs, languages and national flavor, all pleasingly blurred within a casual tropical setting.

Whether savoring the crisp, bustling atmosphere of the Dutch side, or the more casual, relaxed flavor of the French, the two designers have found, they feel, an extremely pleasant way to combine business and pleasure. "We first came down to St. Martin in connection with an ongoing project, a house we've been asked to design on the French side," Mr. Bray explains. "Since then, we've been down at least six times, and on each visit found more to enjoy."



FELICIANO

Scanning the myriad islands of the West Indies for the perfect holiday retreat, New York interior designers Bob Bray (left) and Michael Schaible center on the alluring and idiosyncratic havens of Saba, St. Martin and St. Barts.

"This is by no means the lushest or the grandest Caribbean island," says Mr. Schaible, "and usually I put scenery high on my list when I plan a vacation. But in this case, the attractiveness of the beaches, the friendliness of the people and the sheer oddness of the place more than make up for the lack of tropical abundance at sea level. In any case, that can be assuaged by a trip either to Paradise Peak, on the French side, or Sentry Hill, on the Dutch side. In both places, as you climb higher the landscape grows considerably richer, and you'll see views of just about all the island. A word, by the way, on driving: Though the Dutch side has the best roads, the whole place is a little unpredictable. Be prepared for sudden switches from paving to gravel, which can cause nasty spins."

In Mr. Bray's opinion there are two options when it comes to accommodations on St. Martin. One is to rent a villa or apartment. "The island is very popular, though," the designer warns. "You often have to



JOHN LAUNOIS/BLACK STAR

Dutch villages cling to the slopes of Saba (above), only fifteen minutes by plane from St. Martin's La Samanna Hotel (right). "It's one of the world's luxury hotels," says Mr. Bray, who relishes the bungalows, flowers, and the food brought in weekly from France.



DAVE G. HOUSER

Adjoining Governor's Beach, "one of the nicest in all the Caribbean," Mr. Schaible says, Gustavia is Sweden's last influence on the French island of St. Barts. Known for its gardens and country roads, the island appears on the designers' itinerary as a favorite diversion.

continued on page 232



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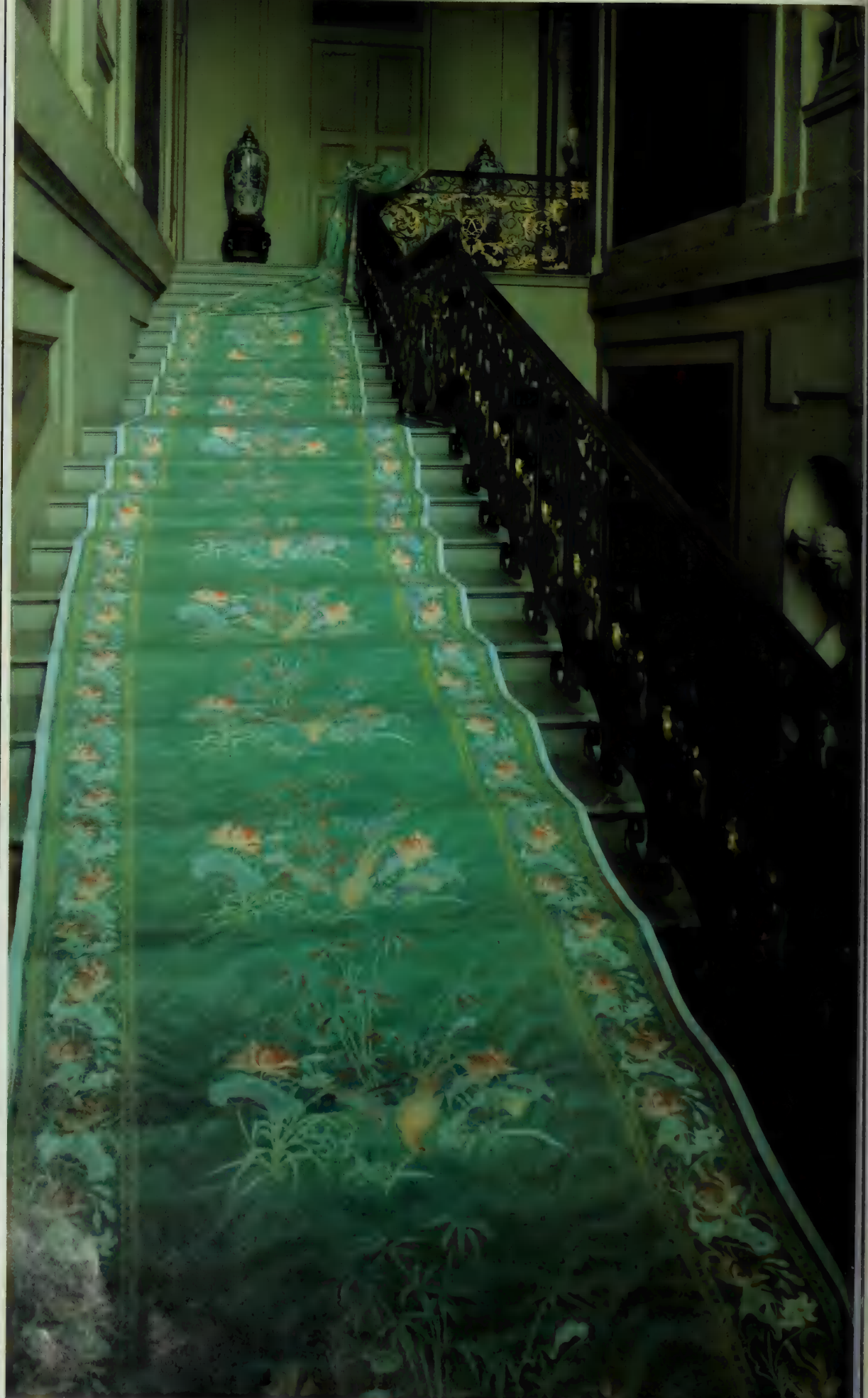
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Bray and Schaible in the West Indies
continued from page 228

book a year ahead. Janet Nichols, an American living on the French side, is the most reputable agent. The other option," he continues, "is staying at La Samanna in Baie Longue. I consider it one of the world's luxury hotels. The food is flown in from France, and the fresh vegetables on Thursdays are extraordinary! Stay in one of the villas on the beach and order breakfast in bed. I've never seen trays so crammed with the best of both worlds, everything from croissants to coconut sorbets. You can enjoy the private gardens and admire floral displays all over the hotel—I counted at least a dozen arrangements in one public room alone."

Michael Schaible suggests dining at La Samanna, or, as an unusual alternative, at Les Alizés, in Marigot, also on the French side. "It is a Vietnamese restaurant and the food is exquisitely presented," he says. "The waitress who served us wore an elegant black dress and very good jewelry," Bob Bray recalls. "It seemed typical of the fastidiousness of the place. An enclosed garden, and chandeliers featuring translucent seashell shades, are finishing touches." Both designers agree that for a more offbeat experience, Chez Max, also in Marigot, is exceptional. "But it's strictly local. You have to be a fairly intrepid tourist to find it," says Mr. Bray. "It's very informal and has about three tables. Whatever's cooking that night, you eat, and that usually includes chicken."

The pleasures of St. Martin are, more often than not, private. Both Mr. Schaible and Mr. Bray find there is very little nightlife to speak of. "In any case, it's the sort of island where you really want to wake up early to indulge in a walk on the beach, or a drive," says Mr. Bray. "St. Martin *is* social, however, in the sense of there being a circuit of parties and dinners among friends. As in all small communities, new faces are welcome."

The Dutch side offers one of the more sophisticated of the Caribbean free ports. Philipsburg is often compared to a miniature Hong Kong in this respect. "I often go to the clothing store Le Mans, which offers a fine selection of menswear," says Mr. Bray.

Should the modest world of St. Martin begin to pall, the designers have a remedy at hand: a day trip to Saba. This tiny island, also Dutch influenced, is fifteen minutes away by plane. Dominated by an extinct volcano, Saba offers a brooding silhouette, but once the visitor is ashore, a very special little world reveals itself, composed of spick-and-span villages, with a resemblance to those of the motherland, and a thousand inhabitants, many descended from families who have lived on the speck of land over a period of three centuries. The landscape is bisected by 1,700 stone steps leading to the top of the volcano, while an obliging restaurant called Scout's Place provides necessary succor after the climb. After that, the traveler can repair to the Captain's Quarters restaurant for a drink, and then back to home base. If travelers choose to stay overnight, Captain's Quarters does provide limited accommodations. Again, it is wise to book ahead, the designers agree. Another fine side trip is to the island of Antigua, where Mr. Bray purchases "marvelous ceramic pottery."



DANA HYDE

"St. Martin is by no means the lushest or grandest Caribbean island," says Mr. Schaible, "but sheer oddness more than makes up for the lack of tropical abundance." ABOVE: Rugged cliffs topped with foliage appeal to the designers' love of dramatic scenery. BELOW LEFT AND BELOW RIGHT: Palms and bougainvillea enliven the terrain and encourage the designers' taste for lengthy walks by the sea.



DANA HYDE



DAVE HOUSER

continued on page 234

NICOLAS DE LARGILLIÈRE (1656-1746)



Nicolas de Largillière was Directeur de l'Académie Royale de Peinture et de Sculpture 1728-1732 and was appointed chancellor in 1743 during the reign of Louis XIV.



This fine pair of portraits, oil on canvas size 34 7/8 x 25 5/8 inches each, is purported to be Philippe II, duc d'Orleans, (1674-1723), and his sister, Elizabeth-Charlotte d'Orleans (1674-1744.)

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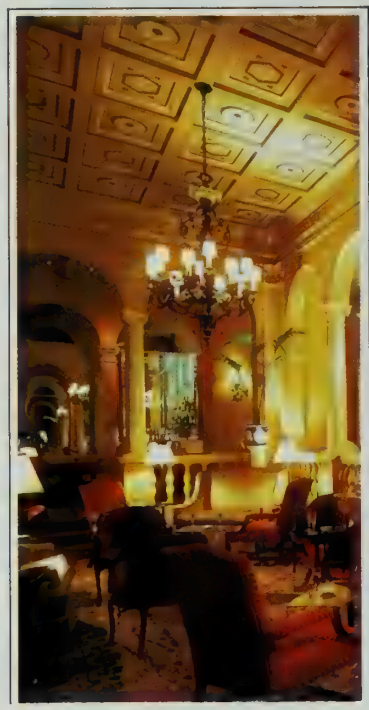
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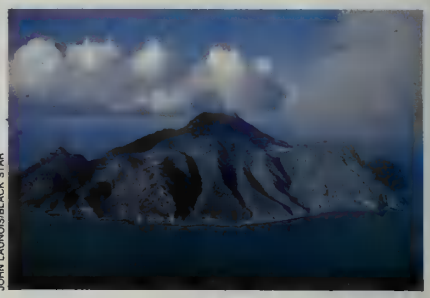


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Bray and Schaible in the West Indies

continued from page 232



JOHN LAUNOIS/BLACK STAR

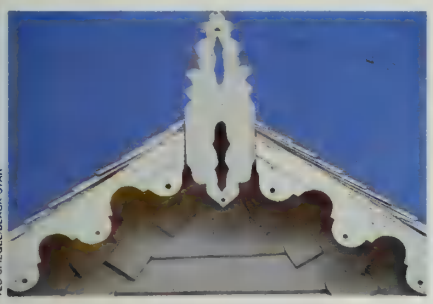


TED SPIEGEL/BLACK STAR

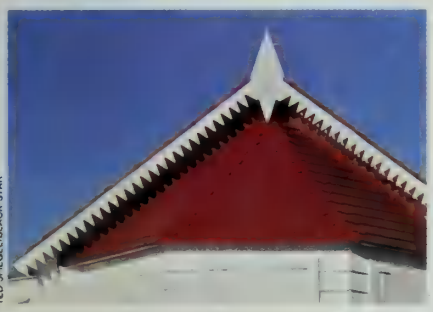
TOP: Seen from afar, Saba is just the sort of "eccentric" island Mr. Bray and Mr. Schaible love to explore on journeys to the Caribbean. ABOVE: Victorian dwellings, nestled in towns on the way to the island's lofty summit, add cheerful color to Saba's stark landscape.

St. Barthélemy is yet another curiosity—this one, under French rule. St. Barts, as it is often called, was settled by the French three hundred years ago, and today is still inhabited almost exclusively by descendants of Breton and Norman peasants. Between 1784 and 1877, however, the island was ruled by Sweden, in that country's single adventure into tropical colonization. A popular vote returned the island to the French, but left a leavening of Swedish influence in the capital, Gustavia. Bob Bray and Michael Schaible agree that while the island is more rural than St. Martin, its narrow country roads, gardens

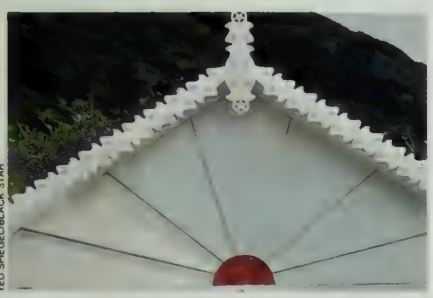
Bray and Schaible in the West Indies



TED SPIEGEL/BLACK STAR



TED SPIEGEL/BLACK STAR



TED SPIEGEL/BLACK STAR

TOP, MIDDLE AND ABOVE: Architectural links with Saba's mother country, Holland, can be seen in homes revealing cultural ties hundreds of years old. Drawn to this aspect of the island's history, Mr. Bray enjoys viewing these dwellings on hikes to Saba's volcanic peak.

and secluded beaches are elements they prize. Mr. Bray recommends lunch at Chez Francine, especially for lobster. Another pleasure, according to Mr. Schaible, is Governor's Beach, "one of the nicest in the Caribbean, and only about a fifteen-minute walk from the landing strip."

"What is most important to bear in mind, and I think this is true of islands in general, especially small West Indian ones," Bob Bray concludes, "is that the delights are small in scale, and the pleasures private, but the rewards for patience and careful observation are great." □

—*Peter Carlsen*

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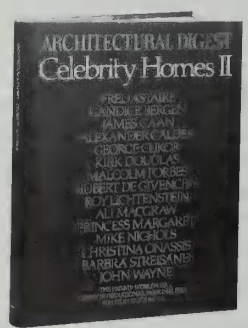
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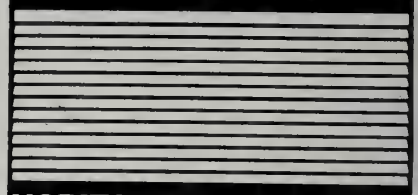
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Rewarding the Senses — Books on the Art and Architecture of Italy

FEW HISTORICAL ERAS have held more lasting fascination than the Renaissance, a time when Italy became the center of intellectual, artistic and political ferment in Europe. There is great enthusiasm for Renaissance Italy, if the number of books on the subject are any indication. These are some of the best recent titles about the art and architecture of this epic period in Western civilization.

Florence and Tuscany, *photographs by Fulvio Roiter, text by Peter Lauritzen; 240 pages, 236 color photographs. The Vendome Press, New York, 1982.*

Years before Rome became the leader of the ancient Western world, the Etruscan civilization flourished in the central region of Italy known as Tuscany. Centuries later, as Europe struggled out of the Middle Ages, some of the earliest stirrings of the Renaissance occurred in the Tuscan cities of Florence, Siena and Pisa.

Fulvio Roiter, one of the finest Italian photographers, has long been fascinated with Tuscany's history. *Florence and Tuscany* represents two years of Roiter's study in this remarkable area of Italy and shows the same visual insight as his previous books on Venice, Spain, Mexico, Brazil and Tunisia. Peter Lauritzen, who wrote the brief texts for Roiter's books on Venice, once again contributes the background for the photographs.


FULVIO ROITER

At an abbey in Fiesole, marble forms a lyrical interlude on a façade of roughly textured stone. The photograph is the work of Fulvio Roiter, from his volume *Florence and Tuscany.*

Dividing his book into four sections: Florence; Etruscan Tuscany; Medieval Tuscany and Siena; and Pisa, Mr. Roiter sees long-familiar sights from a fresh perspective. He captures the garden courtyard of the *Palazzo Medici-Riccardi* through the wavy glass of centuries-old windows, and views the fresco-decorated Hall of the Five Hundred, at the *Palazzo Vecchio,* not from the floor, but from an ornate balcony just below the richly painted and gilded ceiling.

"Great sections of Tuscany remain untouched by the twentieth century," writes Peter Lauritzen. "Its hilly contours or harsh ravines, the stone terraces of its olive plantations, and the rocky outcroppings threaded by narrow roads and tortuous byways have all defied modern improvement." Pursuing this theme of a timeless Tuscany, Roiter has photographed the little-changed buildings of Pisa's northern quarter and an ancient stone villa near Siena.

Dozens of books have been published about Italy in the last decade, but few photographers have Fulvio Roiter's knowledge, perception or wit. Bringing his own enthusiasm and talent to a subject that he knows intimately, Roiter has created a charming and insightful portrait of ancient and present-day Tuscany.

Renaissance Architecture in Venice, *by Ralph Lieberman; 144 pages, 109 black and white photographs, 16 color plates. Abbeville Press, New York, 1982.*


FULVIO ROITER

Sensitive to historical juxtapositions, Roiter captures the power of the Medicis in a vignette of Giambologna's *Peacock,* 1570, dominating the court of the Bargello, home of the family's dreaded secret police.


FULVIO ROITER

Bridges span the quiet stretches of the Arno and recall the bustling traffic of Florence's Renaissance trade. The photograph includes the Ponte Vecchio, Ponte Santa Trinità and Ponte alla Carraia, used for transporting wool.

continued on page 244

Placido Domingo, the complete musician, discusses his favorite instrument.



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Rewarding the Senses—Books on the Art and Architecture of Italy

continued from page 240



RALPH LIEBERMAN



RALPH LIEBERMAN

ABOVE: Built to delight the eye, the Cà Dario is one of many palaces distinguishing Ralph Lieberman's *Renaissance Architecture in Venice.* ABOVE RIGHT: The Palazzo Vendramin-Calergi demonstrates a disciplined classicism that invites comparison with Cà Dario's asymmetry.

For centuries, Venice has been one of the world's most charming cities. And among her many attractions are the remarkable Renaissance palazzos, churches and *scuole* that line the canals. Ralph Lieberman, an art historian whose specialty is Italian Renaissance architecture, has culled the most exquisite examples for *Renaissance Architecture in Venice.*

"For those who like their art history simple and straightforward," Professor Lieberman declares, "the study of Venetian architecture between about 1450 and 1540 is a tribulation." But for those who enjoy exploring a city's architectural heritage, he might have added, Venice is a source of never-ending delight.

The reason for Venice's architectural wealth is the city's location at the northern end of the Adriatic Sea. At the beginning of the Renaissance, Venice sat at the cultural crossroads of the Latin West and the Byzantine East, the still-Gothic North and the classically inspired South. When Venetian architects tried to develop a local style, the resulting buildings reflected these myriad influences.

On one short stretch of a typical canal, the author notes, one palazzo or *cà* (short for *casa*) may be Gothic, another strictly Neo-Classical, and yet another vaguely Byzantine. Frequently, a single building incorporates two or three stylistic influences, such as the *Palazzo Morolin*, circa 1485, "an example of 'almost sublime incoherence,' " its façade combining Gothic pointed arches with Classical round arches and columns.

The *Palazzo Gussoni* is another paradox. Located on a canal among small stucco-covered houses, the equally modest palazzo has a costly Istrian stone façade, ornamented with carved pilasters, vines and rosettes. "Perhaps the Gussoni family was unable to afford or did not want a larger house on a wider canal," the author surmises, "but clearly they did want their house distinguished from those of their neighbors."

Illustrated by his own superb photographs, Ralph Lieberman's guide heightens our knowledge of this important phase of Italian architecture.

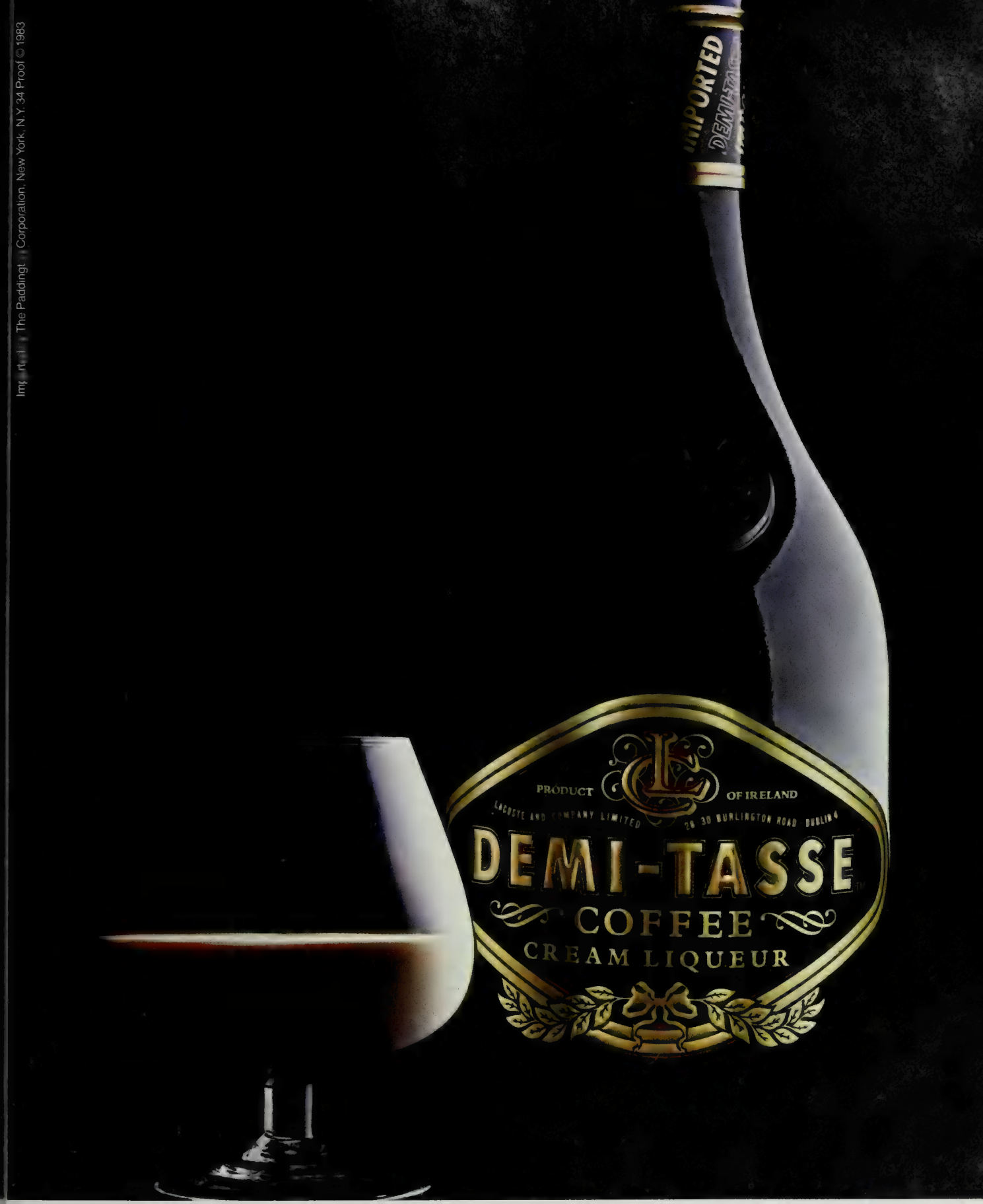
BOOKS IN BRIEF

Guide to Baroque Rome, *text by Anthony Blunt; 317 pages, 115 illustrations. Harper & Row, New York, 1982.* After decades of research, Anthony Blunt has written a splendid guide to Baroque Rome, beginning with the origins and development of this richly decorated style, then describing the magnificent churches, palaces, villas, fountains and monuments in detail. Wherever possible, the author includes a contemporary engraving or plan of each building.

Painting in Cinquecento Venice, *by David Rosand; 346 pages, 157 black and white photographs, 8 color plates. Yale University Press, New Haven, 1982.* Sixteenth-century Venice was the home of such celebrated painters as Titian, Veronese and Tintoretto, whose collective creative genius influenced artists for centuries thereafter. David Rosand, chairman of the Department of Art and Archaeology at Columbia University, has written a new study of these painters and their artistic tradition, based on recently discovered documents. □

—Charles Lockwood

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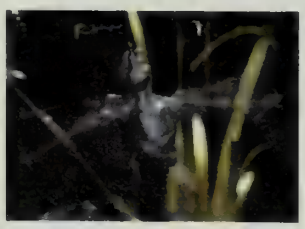


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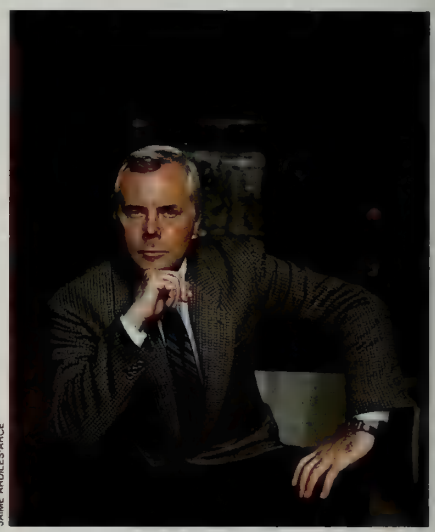
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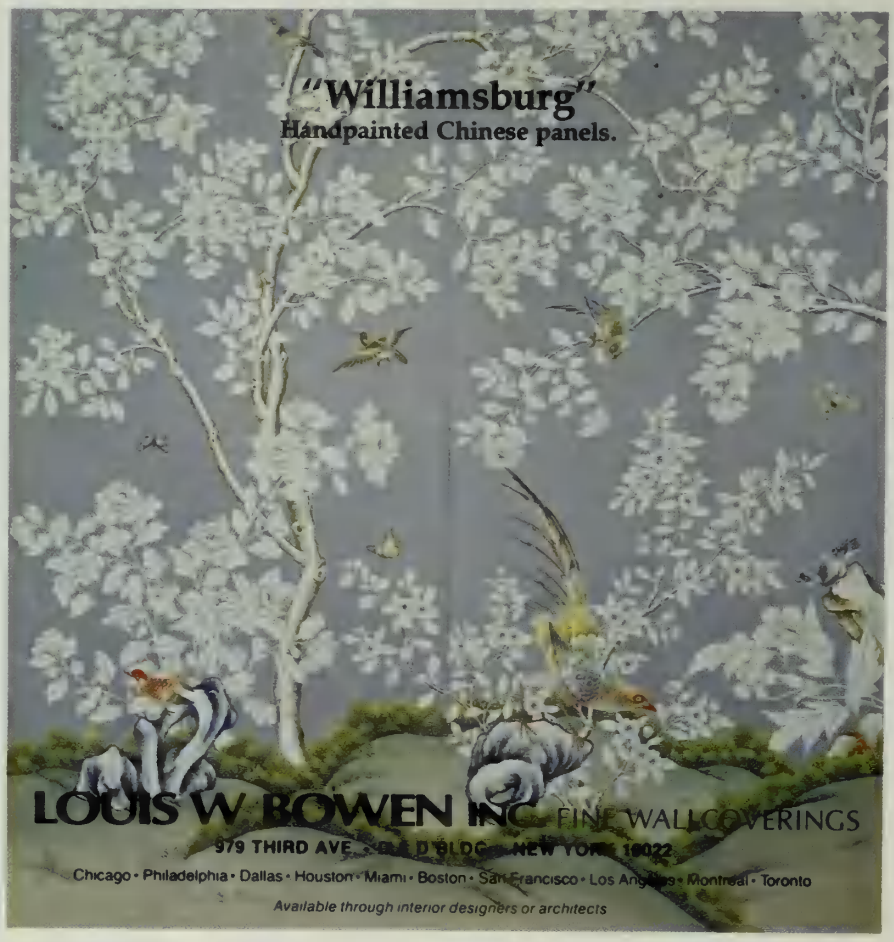
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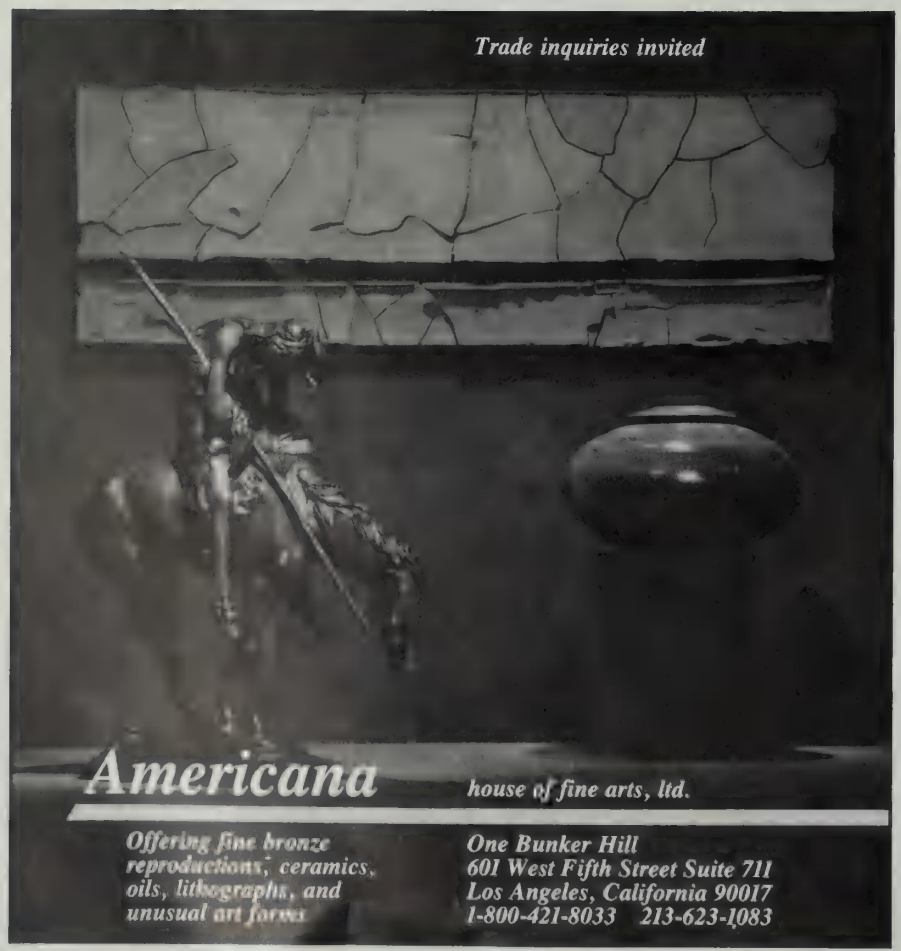
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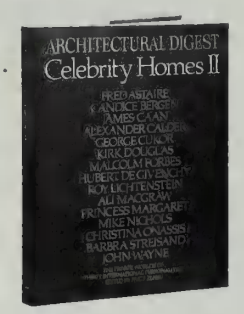
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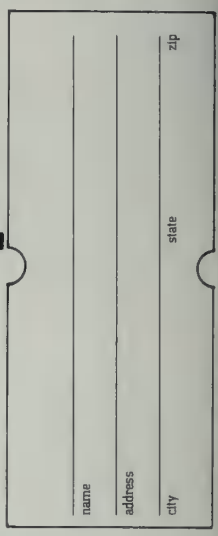
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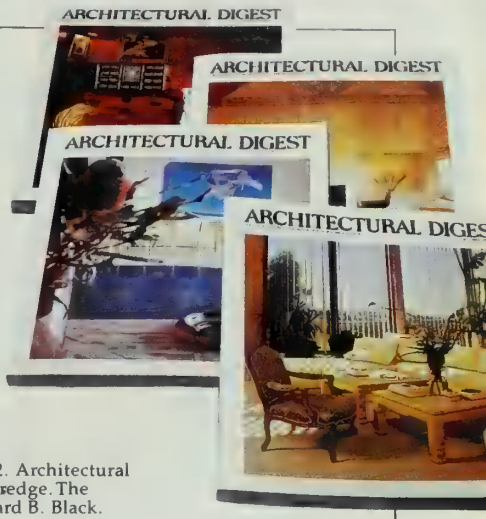
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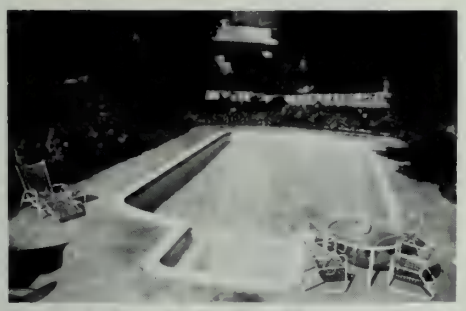
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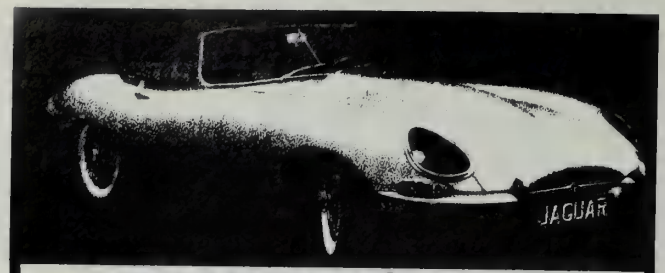
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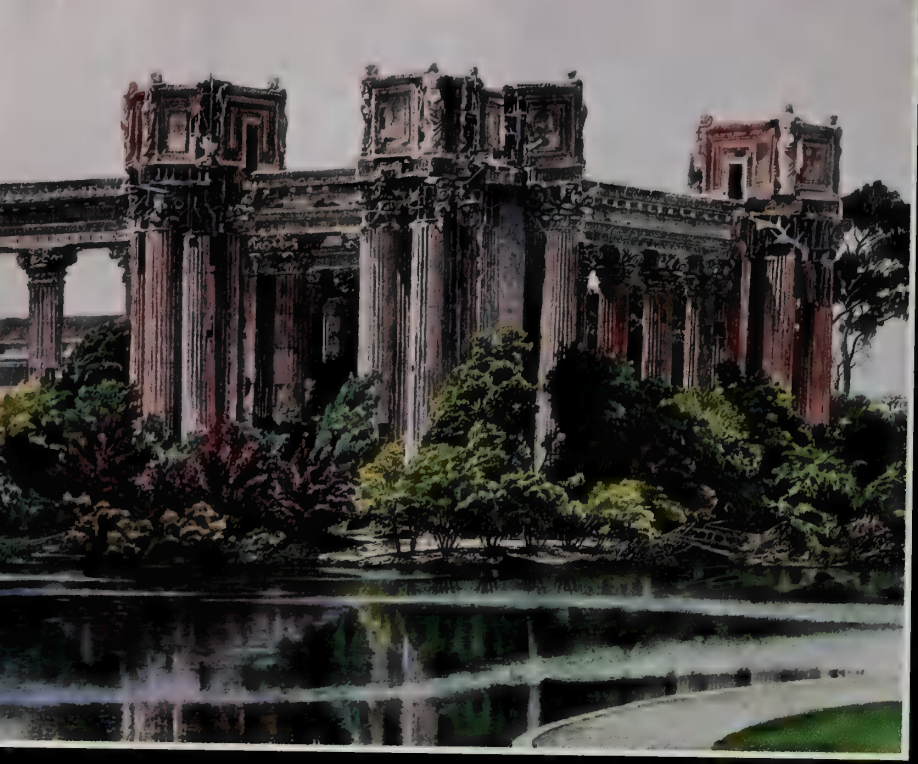
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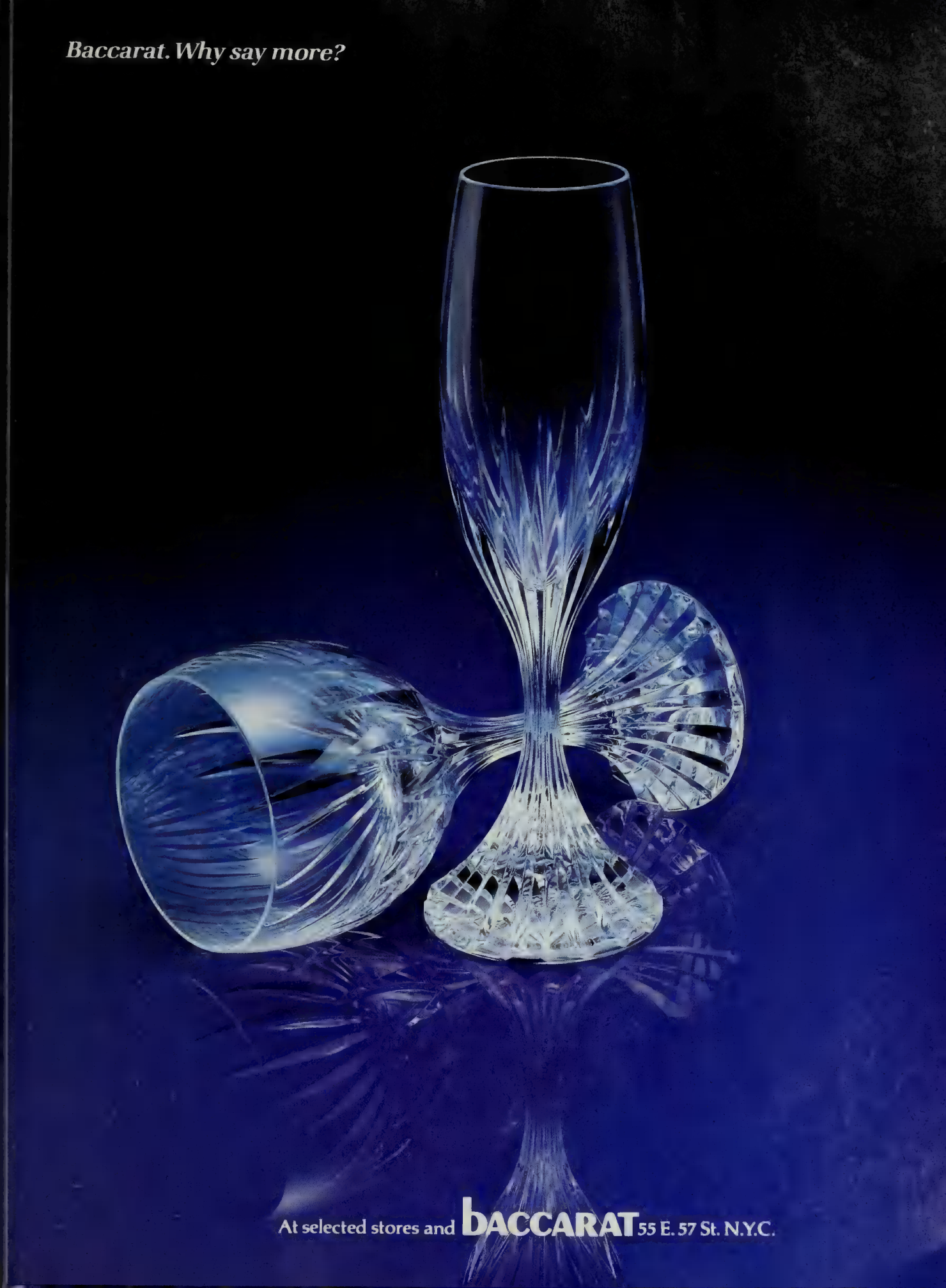
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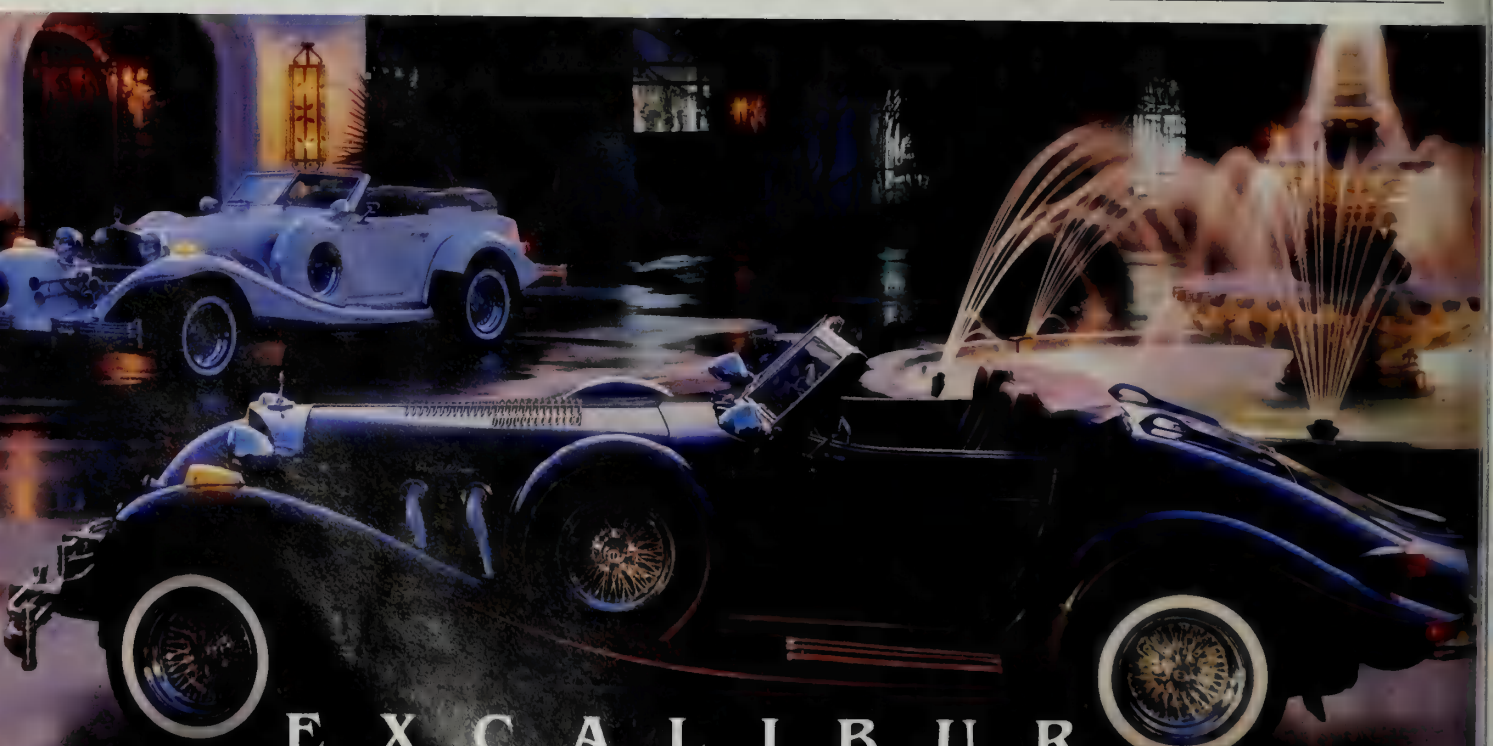


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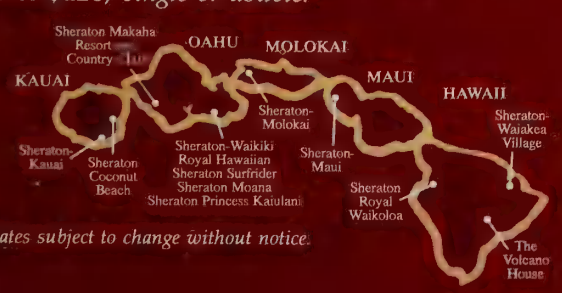
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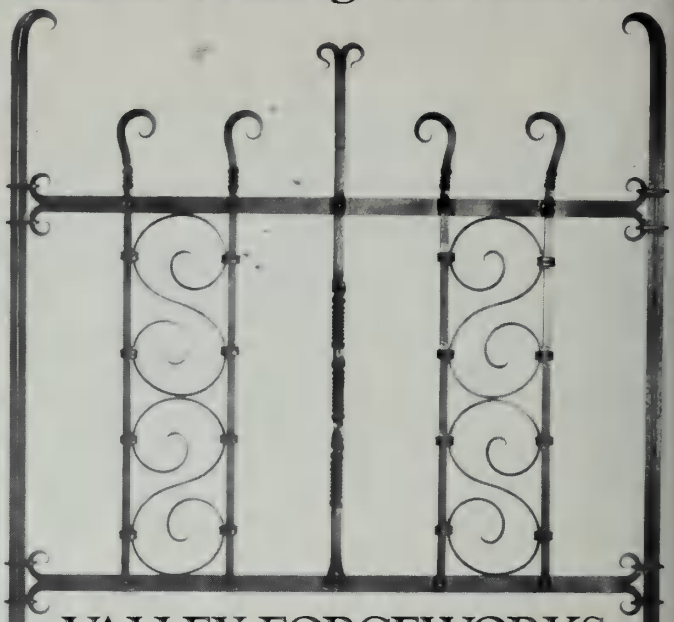
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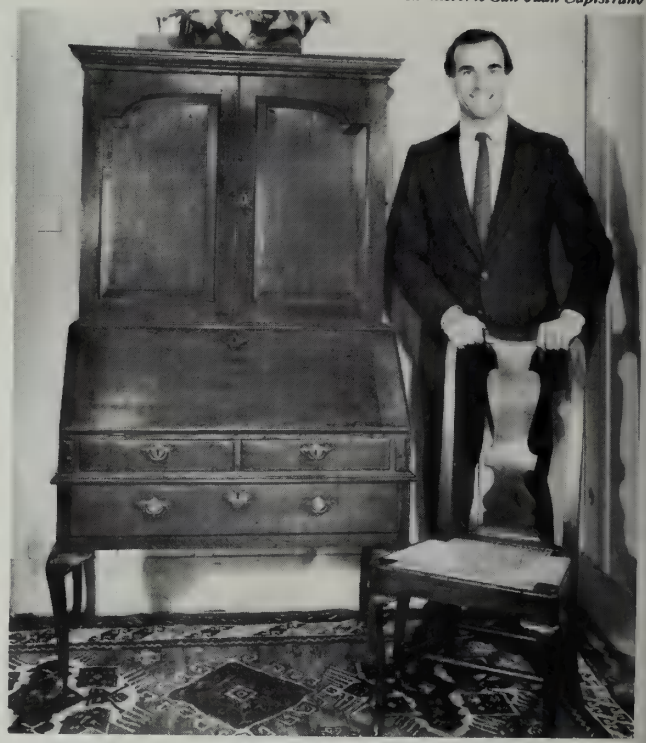
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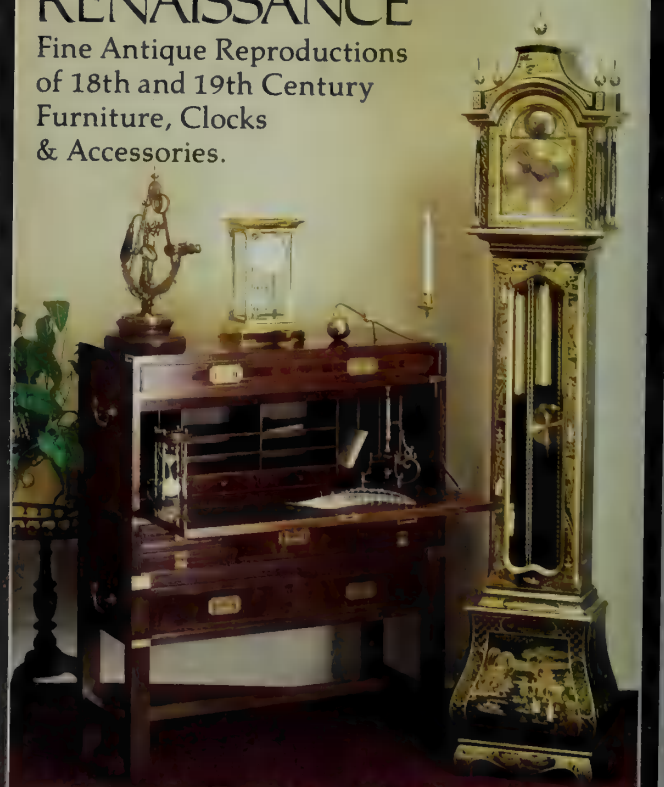


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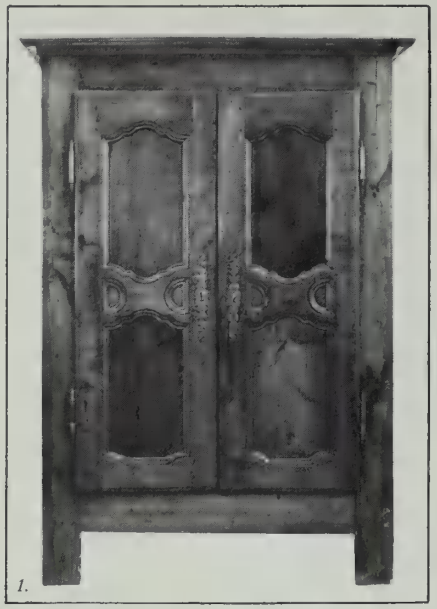
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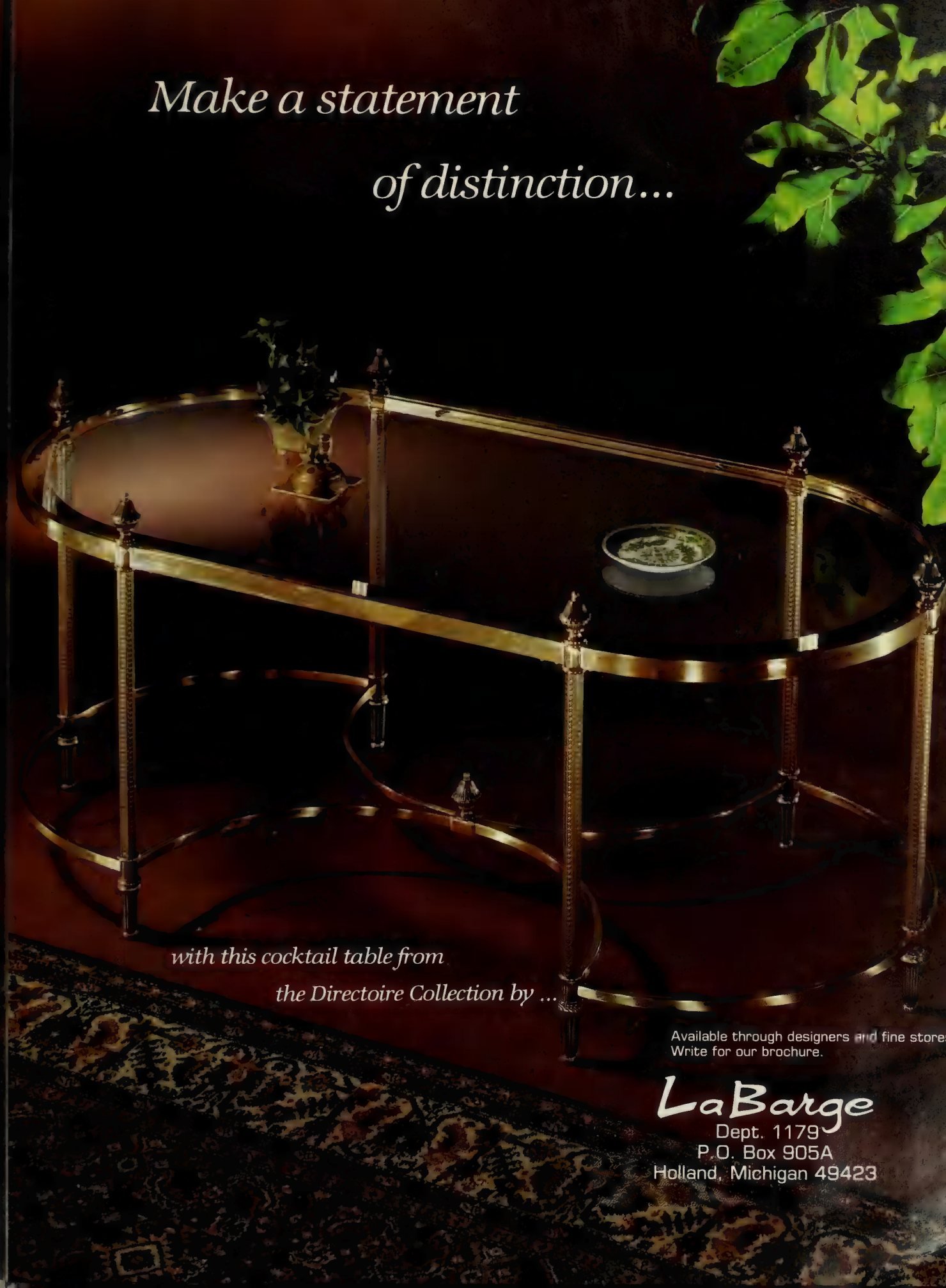
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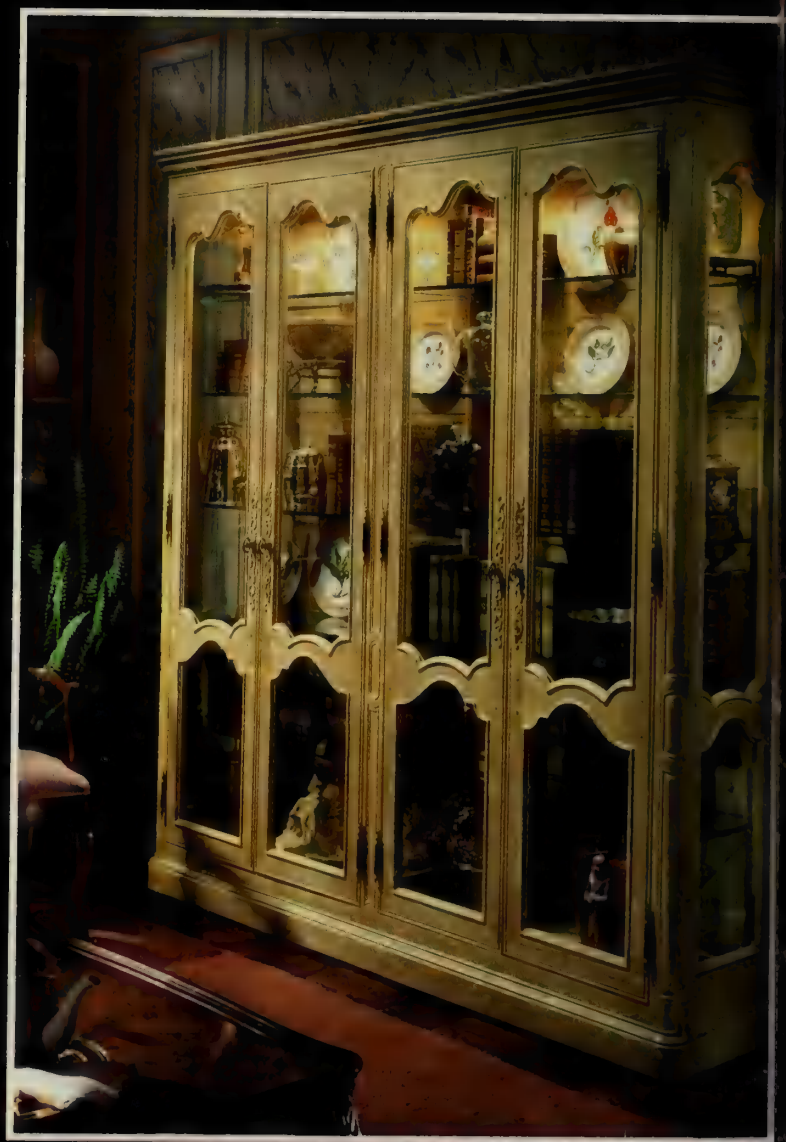
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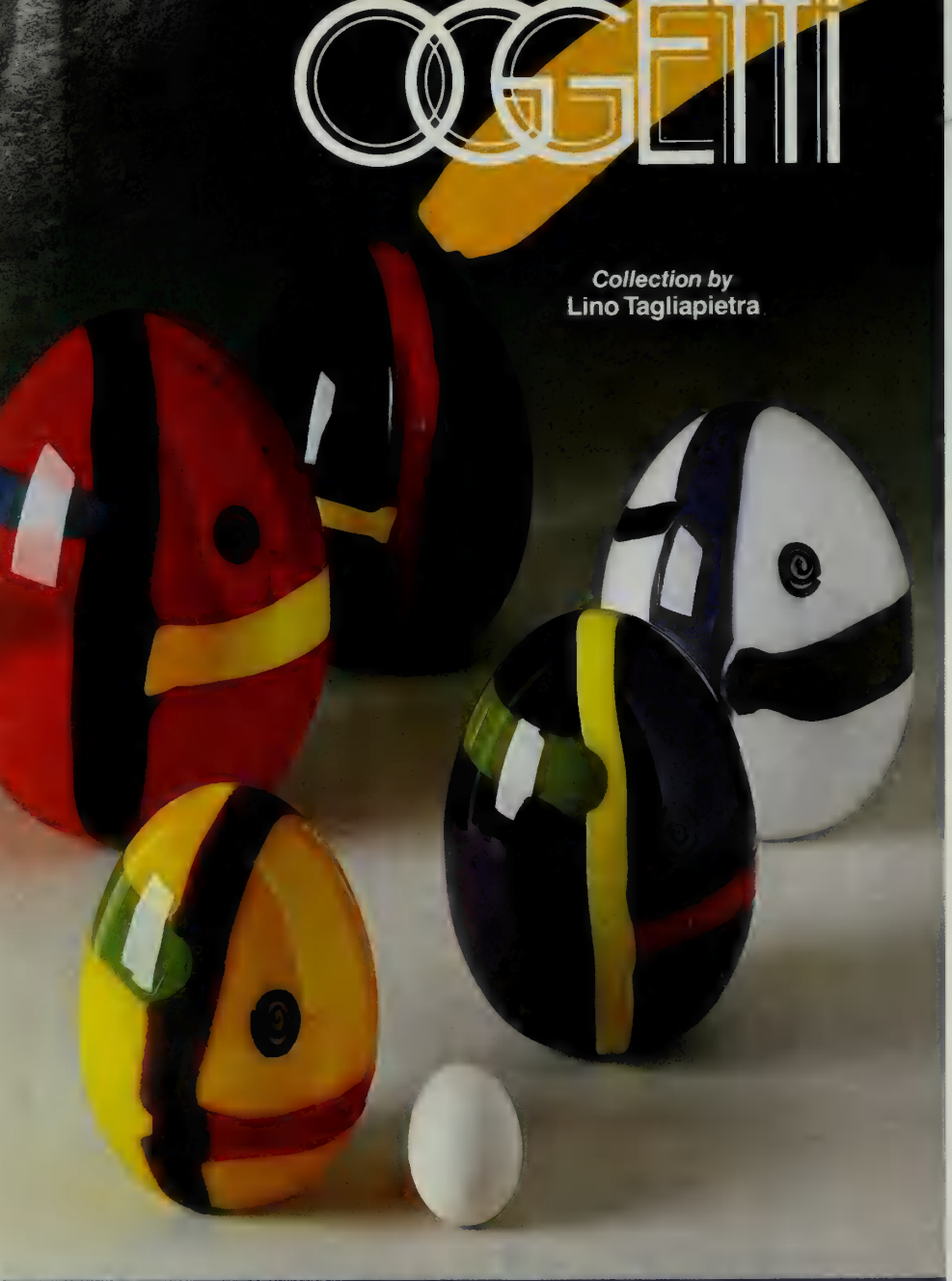
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The 300 SD's basic design efficiencies permit the efficiency of a diesel engine only *three liters* in size. It is no ponderous V-8 but an in-line five–and such a light drinker that a fuel cost of about $380 per annum is conceivable, based on 10,000 miles' driving, current average diesel fuel prices of $1.25 per gallon, and a 33 mpg EPA highway mileage figure. (City mpg 27 EPA.)**

The dollars and cents may not be crucial; the concept of relentless efficiency that such figures reflect, however, is as bracing as it is novel in the world of company cars.

So sanguine is Mercedes-Benz about the reliability of the 300 SD and its engine, incidentally, that it comes with a 36-month-or-36,000-mile warranty.†

This frugal diesel is meanwhile the most *powerful* such engine yet placed in a production automobile. Old images of "diesel lag" are obliterated in a turbinelike rush of energy and brisk acceleration, generated by a built-in turbocharger.

Five adults will find themselves extremely well cared for aboard the 300 SD. Its interior is almost 109 cubic feet worth of first-class repose, outfitted with only first-class amenities.

Yet so disciplined is its design that the car is less than 17 feet long and turns within just 39 feet. At 3,780 pounds, it is neither ponderous nor flimsy but athletically trim.

Its all-welded body achieves remarkable solidity and strength in part by using high strength, low alloy steels. Both the trunk lid and hood are fabricated in aluminum–part of the engineers' relentless quest to pare off weight wherever possible.

Not for boulevards only

If the 300 SD doesn't perform like the usual diesel, neither does it handle like the usual limousine in the clutch.

Mercedes-Benz, refreshingly, assumes that even company presidents must sometimes face switchback curves, slippery spots and potholes. The 300 SD is girded for such adversity: its fully independent suspension, zero-offset front suspension geometry and forged light-alloy wheels may be less showy than opera windows or carriage lamps.

There is no real need for a company driver to pilot the 300 SD. Its acute precision of response makes it deeply pleasurable to drive, across town or across country. A "driver's car," defined. For instance, note that its crisp four-speed automatic gearbox can also be shifted by hand.

120 safety features

Passengers are hardly ignored. Twin reading lamps are recessed in the rear of the cabin. There is even a separate ventilation console to serve the rear-seat occupants. The complement of standard features includes electronic cruise control, electric window lifts and front-seat adjustment, AM/FM stereo radio/cassette player with four speakers, and trimming in genuine hand-finished woods. No fewer than 120 safety features are also standard.

The 300 SD's history of value retention outstrips that of any luxury sedan extant. In fact, the *N.A.D.A. Official Used Car Guides* for 1982 calculate an average retained value for the 300 SD, over the past three years, of 90 percent. This helps place its $38,000 price in proper perspective.

A persuasive statement

There is one final argument for bringing a Mercedes-Benz 300 SD Turbodiesel Sedan into the firm. While efficiently serving the firm, it serves also as a fine advertisement–identifying your company as progressive-minded, and sensible, and shrewd. What limousine has ever made a statement quite like that?

*Approximate suggested advertised delivered price at port of entry. **EPA estimate for comparison purposes. The mileage you get may vary with trip length, speed and weather. †This is, of course, a limited warranty; you should consult your authorized Mercedes-Benz dealer for full details.

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I've been purchasing *Architectural Digest* for almost seven years and I've seen many outstanding interiors. The home of Albert and Pearl Nipon, with interior design by Edward Zajac and Richard Callahan (January 1983), was one of the finest features you have ever done. What a wonderful way to start off the New Year!

Bruce W. Foltz
Chicago, Illinois

As an artist and interior designer, I thoroughly enjoy and anticipate each issue of your magazine. However, I have begun to notice certain trends in your feature stories. In a one-year period, for example, you featured six homes in San Francisco, twelve in New York City and six in Connecticut. I feel it is your responsibility, as the foremost publication in the design/architecture field, to represent a broader base of national design. What about the beautiful homes in the South, far Northeast, Midwest and in the mountain states? Like many others, I find *Architectural Digest* a source of creative information and new ideas. Please do not stagnate!

Mary Huger Noone
Carbondale, Colorado

It is nice to know that some things can be as simple as the home described in the article "A Cottage in the Country" (December 1982). There is value in frugal design. My favorite author, Vernon Howard, explains: "The most marvelous experience of life is to transform life according to reality, not imagination."

Jean-gar Brunschwig
Boulder City, Nevada

Every month I eagerly await the arrival of my copy of *Architectural Digest,* which is to me the personification of sparkling raindrops and brilliant rainbows. But when the December issue arrived and I pulled it excitedly from its protective jacket, anticipating the explosion of color that would grace the cover, what did I see? A nothing cover. What a letdown! How could you do that to us who love you? I have hidden it under the June 1982 issue, which I still cherish, and shall let that nothing cover languish into oblivion.

Lisa F. Kittler
Scottsdale, Arizona

In the three years I have subscribed to *Architectural Digest* I have been inspired, informed and entertained by the endless array of homes. I especially enjoyed the Man Ray Studio (November 1982), which brought out the elegance, magic and entertaining value of the artist and his wife. I look forward to your future articles and creative insights in home design.

Jeff L. Daniels
Northridge, California

I must express my great disappointment in your January issue, featuring the presidential yacht, the U.S.S. *Sequoia.* The featured interior literally missed the boat. I found it done in extremely poor and gimmicky taste, without an aura of quality as befits a national historic treasure.

Michael Goodman
Chicago, Illinois

My compliments to you for your article "Skiing Haven," in the November issue. The exquisite pictures captured the dramatic contrast between the warm, comfortable interior of the Aspen home and the fantastic mountain view surrounding it. As an architecture student and avid skier, those pictures kept me enchanted for days. No other magazine, be it Danish, French, German or Norwegian, can approach your high level of excellence. I can just say one word: More!

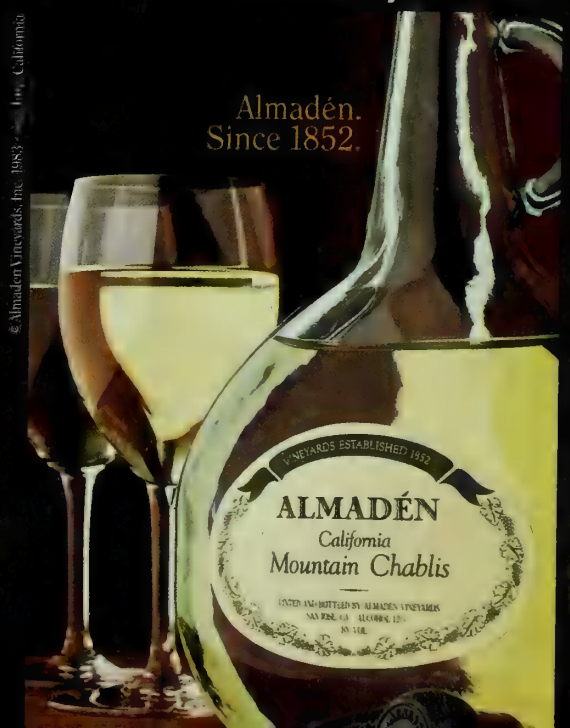
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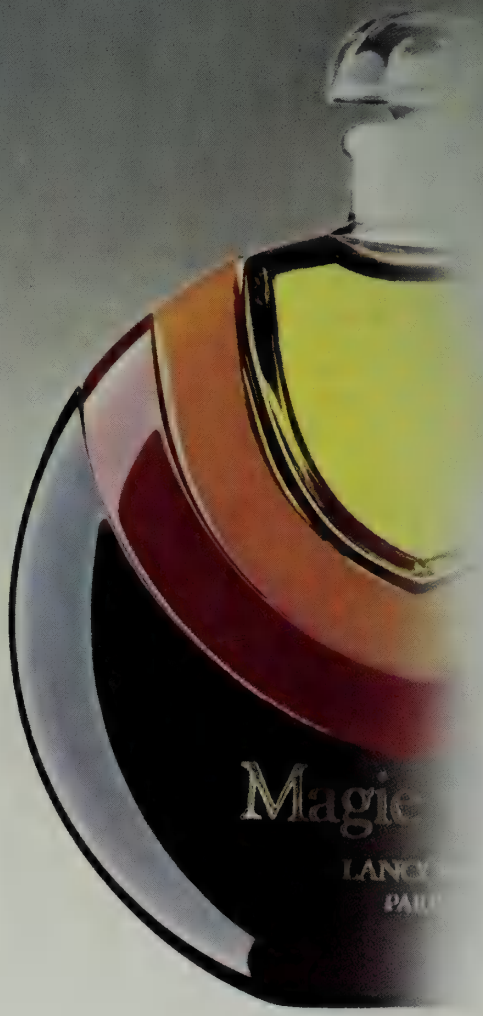
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Our Historic Houses feature brings us many letters of appreciation from readers. Part of the appeal of such homes seems to be that they draw our thoughts down intriguing and subjective byways. If we are sensitive to atmospheres, some formless key is turned whereby we enter into kinship with the personalities and events that made the house historic.

While most are historically linked to famous former residents, some have special appeal because of the splendor of the architecture and interiors, or conversely, because of a simple sense of home. In our feature on George Bernard Shaw's home (May 1982), our writer Elizabeth Lambert commented, "It was the absolute ordinariness of the place that he liked." Ordinary or extraordinary, such homes report on the past, just as current homes report on today's personalities, interior design and architecture.


SKREBNESKI

Paige Rense
Editor-in-Chief

The American Embassy

We first heard that Ambassador and Mrs. Charles H. Price II were redecorating the interiors of the ambassadorial residence in Brussels from Ted Graber, our longtime friend, and interior designer of the private presidential apartments at the White House (see *Architectural Digest*, December 1981). After designing their homes in Sun Valley and Kansas City, Mr. Graber knew the Prices well. "They're dedicated collectors and very conscious of tradition. They wanted to be sure that some of the decoration under previous ambassadors remained, mixed in with their own contribution." *See page 84.*


Ted Graber




SCAVULLO

Christopher H. L. Owen
Diane Kidman Young

A Subtle Japanese Aesthetic

We met Robert Floyd years ago, before Fitz and Floyd became the giant empire it is now. Raised in a family of musicians and gifted with singing and acting talents of his own, he confesses, "My mother's greatest disappointment was that I decided to become a respectable businessman." He and Los Angeles–based interior designer Jack Lowrance first met in Japan and "found an immediate aesthetic rapport," says Robert Floyd. Since then, Jack Lowrance has designed five homes for him, including the light-filled Palm Springs residence we show in this issue. *See page 92.*


Jack E. Lowrance


William Hodgins

In Praise of Nature and Tranquillity

We think it was Jane Austen who said "everything happens at parties," and that's how we happened to meet Christopher Owen, through his fellow architect John Carl Warnecke. Mr. Owen planned the restructuring of Mr. and Mrs. Arch Cummin's home in Bridgehampton, working closely with interior designer Diane Kidman Young—Mrs. Cummin. She says, "I love life and believe that our home should celebrate the fact that we're here. Each piece I acquire becomes an evocative element. I often travel just to find what I like for a particular mood or feeling." *See page 100.*

Spontaneity and Surprise

A native of Canada, William Hodgins majored in fine arts at the University of Western Ontario, before attending the Parsons School of Design. He graduated in 1963, opened his own office in 1969, and since then has worked throughout the United States, particularly on the East Coast. The Boston-based designer has a long-standing love for antiques, and incorporating his clients' collections of antiques and art was a major focus in his plan for a traditional Park Avenue apartment. Current projects take him to Detroit, Palm Beach, and Middleburg, Virginia. *See page 114.*

continued on page 22

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continued from page 18

Gardens:
Spring Tapestry of Color

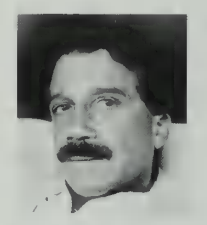
Every day, accompanied by eight dogs, Sir John Thouron visits the garden he created at the Pennsylvania farm where he and Lady Thouron have lived for over twenty years. "I used to disturb my wife when I got up in the morning, so I put in a staircase leading from the bedroom to the garden," he tells us. Brought up in Scotland, Sir John was knighted in 1976. "They don't tell you why," he says, but suspects it was for the Thouron Award, a fellowship program set up to improve understanding between England and America. He has known the British royal family since his childhood. Last May, at the Chelsea Flower Show in England, he presented the Queen Mother with a rare Disa orchid, a gift from another lovely Pennsylvania garden, Longwood. *See page 122.*


TIGER PRODUCTIONS

Sir John Thouron

Transcending Spatial Limitations

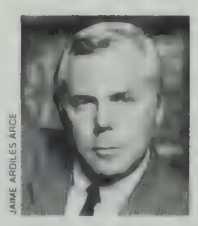
"*Miniaturization* is the buzzword of the 1980s," says Michael de Santis. "People are learning to live with less space, but are often doing it with more style." Certainly the New York apartment he recently completed, for clients he had worked with before on a much larger residence, is a paradigm of achieving maximum effects in minimum space. Though the New York–based designer uses a limited color range, he is not a believer in single-color rooms. "I find an all-black room oppressive, and all-white blinding. Extremes can prevent us from appreciating the wonderful world of shadings in between," he tells us. *See page 128.*



Michael de Santis

Architectural Digest Visits:
Giorgio Armani

The Forte dei Marmi residence of Giorgio Armani reflects the spareness of the noted fashion designer's other creations. Whether working with clothing or interiors, he draws aesthetic nourishment from many sources, and the process is one of continually striving to perfect an idea.


JAIME ARDILES ARCE

Giorgio Armani

"Concentration on a single theme can be death," Mr. Armani believes. "I would say that I am somewhat naïve, in the sense that everything interests me. I find it relaxing to go around arranging things, seeing what isn't working and putting it right." Ettore Mocchetti, the editor of *AD*, our Italian edition, brought the residence to our attention. It worked perfectly for this month's issue and will soon appear in *AD* as well. *See page 134.*

Architecture:
Barry A. Berkus

Directing the eye out of the house is only one way that Barry Berkus achieves a strong feeling of movement in the home he designed for himself and his family in Santa Barbara. A splendid view of the Pacific figures prominently in his plans. "It's like being on a boat," says the architect. "Perhaps on a subliminal level, certain forms, like the ceiling vaults, evoke billowing spinnakers." Hidden light sources add to the play of depth, which he uses to invite people forward. "People move toward light," he explains. Another consideration, accommodating the architecture to the many fine works of art, adds an unobtrusive complexity to the open, flowing design. *See page 152.*


ELSON-ALEXANDRE

Barry A. Berkus

Historic Houses:
Floors Castle in Scotland

It could well be alarming for any young bride to face being chatelaine of the far-ranging rooms and acres of *Floors Castle*. But the duchess of Roxburghe had already spent two years in a crash course for management-in-the-grand-style, caring for the home of her brother, the duke of Westminster. Both she and her husband are determined to preserve their castle's heritage. He upholds the priorities: "Lands must thrive before house, house before artifact or even art." She finds particular excitement when a room, with decoration past preservation, calls for new thinking. She says the challenge is to produce "a living, lucid Floors." *See page 168.* □


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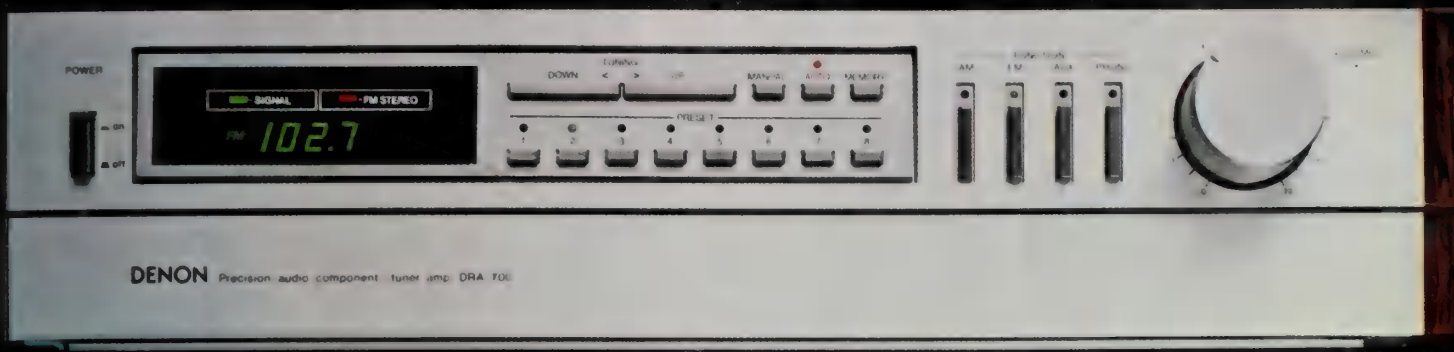
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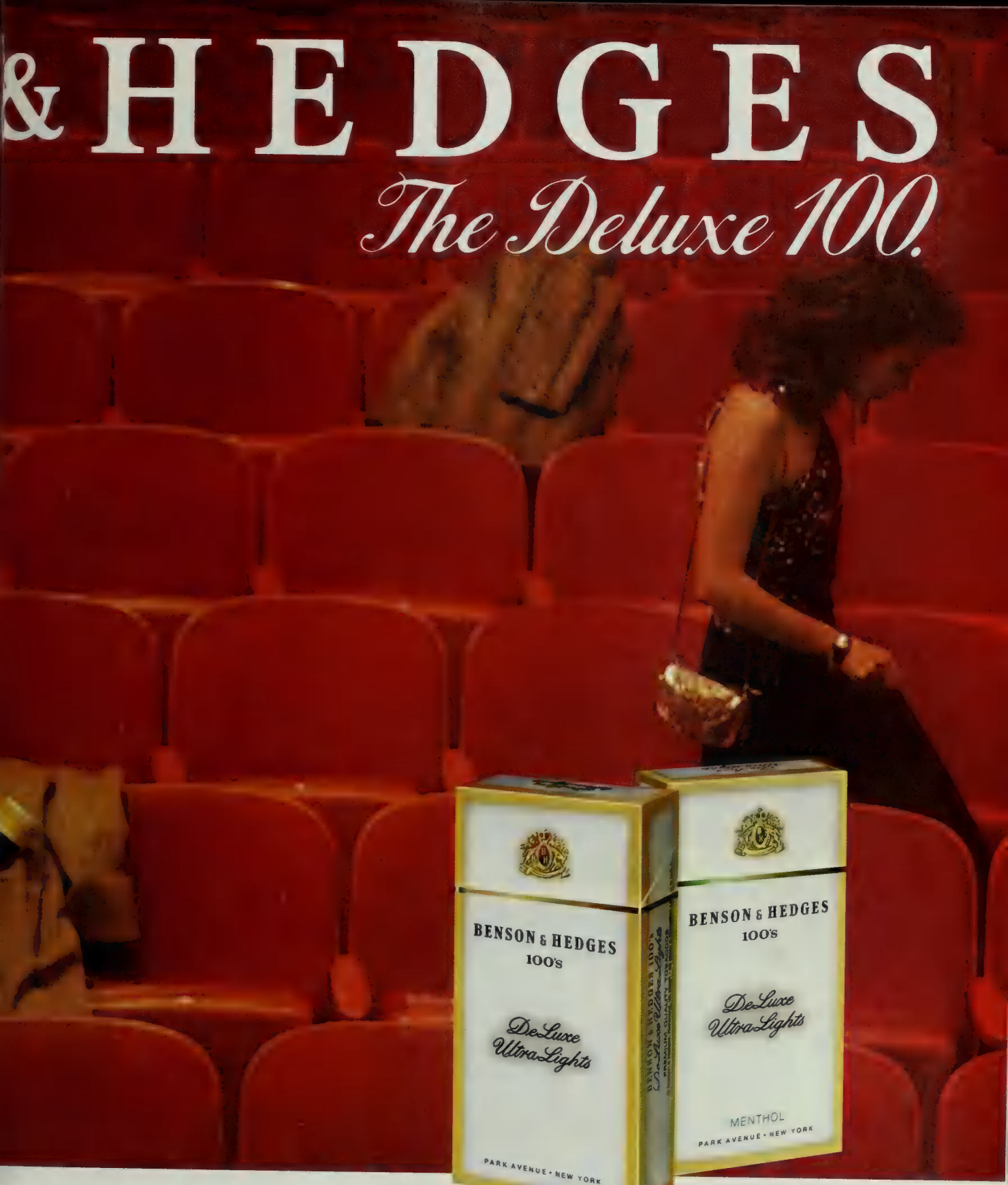


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Tom Armstrong on The Adventures of a Museum Director



NANCY RICA SCHIFF

For Tom Armstrong, director of the Whitney Museum of American Art, days at the museum are never dull. Situations he has faced include saving a great American artwork and deciding the fate of Petey, a parakeet.

WHEN I WAS GROWING UP in the thirties and forties, I stood out among my friends as the one who was thought to be the most artistic; this distinction amounted, in practice, to being called on to draw posters and design scenery for school plays. Later, I gained a measure of praise as a painter at Cornell. It turned out, however, that my middle-class notions of the proper things in life were incompatible with the idea of becoming an artist. I entered the business world, where I remained for eight years. But in 1965, finally realizing the world of business was not to be mine, I returned to school to regain my arts vocabulary and find a way to use whatever talents I might possess.

My stint as a graduate student was a disaster. I failed the required German examination at the Institute of Fine Arts of New York University and was not accepted into the program that was my goal: the museum training course taught there in conjunction with the Metropolitan Museum. My good friend and advisor, Professor Colin Eisler, told me to go out and find a job; within eight years I had been appointed director of the Whitney Museum of American Art.

An Unfettered Style

This condensed autobiography confirms that life rarely follows a predetermined course. Certainly no one can prescribe the ideal way in which to become a successful museum director. And no formal training in museology could ever cover the extraordinary variety of situations encountered by a director every day, or adapt a person's character to the job. During my fifteen years as a museum professional—first at the Abby Aldrich Rockefeller Folk Art Center in Williamsburg, Virginia, then at the Pennsylvania Academy of the Fine Arts, and now at the Whitney Museum of American Art, in New York—I learned through experience to expect the unexpected. From this awareness I developed my own style, which is nothing more lofty than the sum of my habits. These habits are perhaps somewhat unfettered, compared to other museum directors, but every arts institution has particular strengths and weaknesses and requires its own approach, based upon a strong viewpoint of how the institution can best be served at a particular time. A few situations I have encountered as director of the Whitney illustrate this point.

In the spring of 1982 the Whitney Museum was informed by the estate of Alexander Calder that his *Circus*, placed on deposit at the museum by the artist in 1970, would be removed to satisfy tax obligations to a foreign government unless the museum could raise the $1.25 million purchase price. The Whitney has the most comprehensive collection of the work of Calder, a third-generation American sculptor, and *Circus*, a miniature three-ring show he created for his friends, embodies the vitality of one of the twentieth century's great talents. As a young reporter, Calder had gone to the Ringling Bros. and Barnum & Bailey Circus in 1926 to draw his impressions for the *National Police Gazette*. Soon after, he transformed these sketches into wire and cloth figures to make his *Circus*, an icon of American art. It is the first fruit of his genius, and it was unthinkable that it should be allowed to leave the United States.

Joining the Circus

This singular problem demanded some snappy footwork. Within several days, a large female elephant, named Targa, appeared outside the museum to help announce a campaign with the Ringling Bros. and Barnum & Bailey Circus to "Save the Calder Circus." As Madison Avenue traffic came to a halt, Targa lifted Flora Miller Biddle, president of the museum, high above the street, thus providing us with a suitably festive occasion to launch our campaign. We raised the required funds in less than three weeks. At exactly 7:20 P.M. on the night of May 20, 1982, I swaggered into the center ring of Madison Square Garden in street-tramp costume and makeup, for a performance of the Ringling Bros. Circus that had first been intended as a benefit for the Calder *Circus* and that became, instead, a celebration of the accomplished feat. The leader of a museum internationally known for its collection of modern American art—an institution that depends on him to impress patrons and extract from them more than one-half of its annual $5.5 million budget—was deliberately playing the fool in front of thousands and, as it happened, enjoying every toot he exacted from the

continued on page 32B



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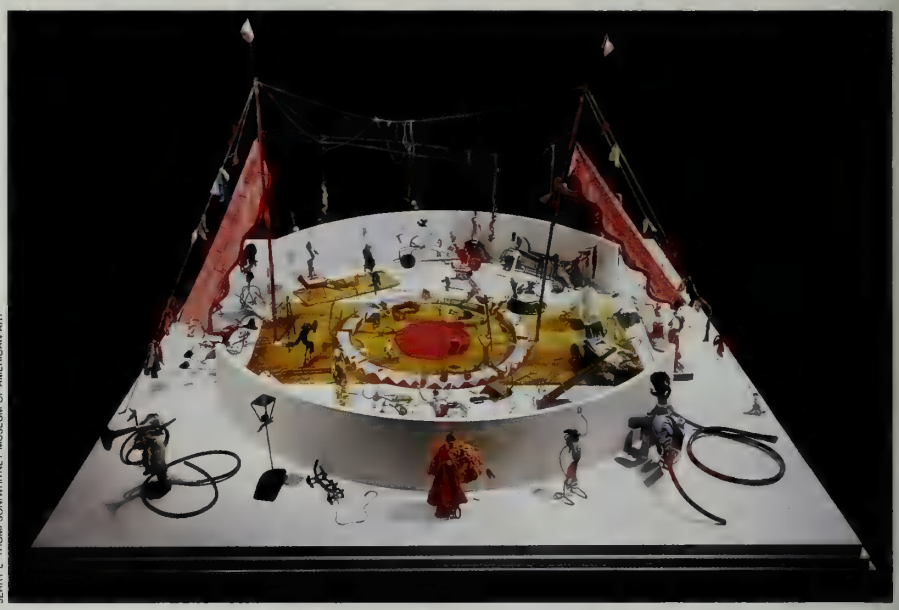
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Tom Armstrong on The Adventures of a Museum Director

continued from page 30



JERRY L. THOMPSON/WHITNEY MUSEUM OF AMERICAN ART

Alexander Calder's *Circus*—considered "the first fruit of his genius"—was the object of a successful, if unorthodox, drive led by Mr. Armstrong to keep the piece in the Whitney Museum.

French horn that was one of his props. Flora Biddle was my sidekick, and together we negotiated our way through the clown band and a lively "Wash the Dog" act, earning (if I may say so) considerable applause.

At this moment, if you are associated with the visual arts and are bent upon raising money, your long suit must consist of recognizing and tolerating other people's egos. In a game in which your passion for objects is shared by people who are often highly eccentric, your trump card is the immortality bestowed on patrons by art. This is not the stuff of museum training courses, but it is the reality. People give money for things they believe in and enjoy, and they are grateful to be recognized for such gifts. The sum of $1.25 million was raised from private sources in the course of the "Save the Calder Circus" campaign. *Circus* therefore remains at the Whitney, and whatever antics were necessary to secure that large sum were obviously worthwhile.

The activities of our museum strike many people as mysterious. Some of them find the activities threatening; others seem to be attracted by the sense of promised adventure—by the excitement of the unexpected. But the unexpected has a way of raising questions: Is the art of our times all a fraud, with museum directors like me masterminding the conspiracy, or is it genuinely innovative in its new forms of expression?

You might have been tempted to subscribe to the former theory if you had stepped off the elevator on the fourth floor of the Whitney last May. There you would have been confronted by fifteen television monitors programmed with tapes of fish images, each monitor placed behind a tank of live guppies, agitated because their light source was behind them instead of above them in the sky, where it belonged. This was the work of Nam June Paik, who brought some one thousand guppies into the museum for a period of two months. (Fish management not being my métier, outside experts were hired to care for the guppies.)

Yet Paik is one of America's most innovative artists; he has done more than anyone else in our time to transform television—video, as it's now called—into an expressive artistic

continued on page 32F



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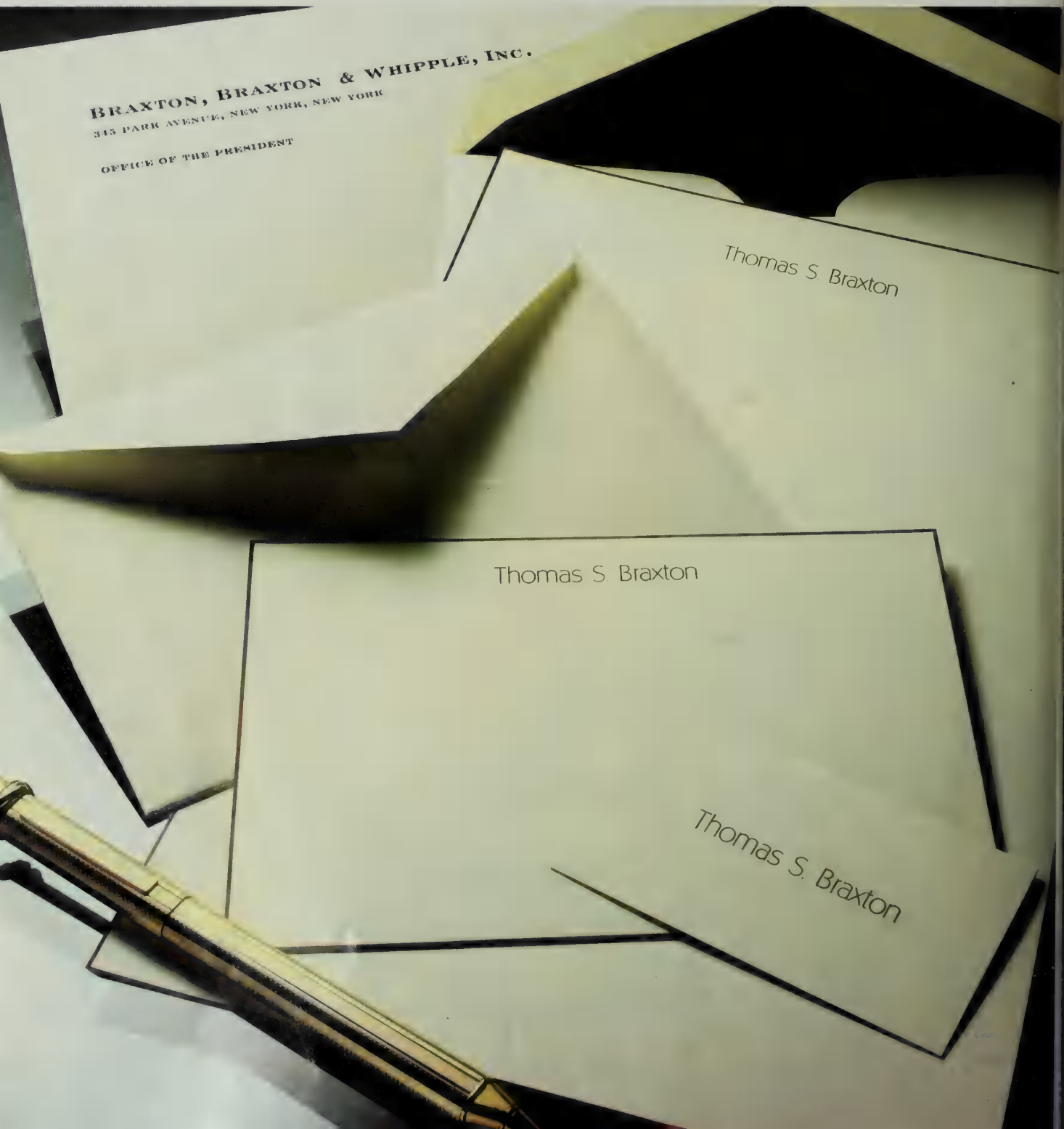
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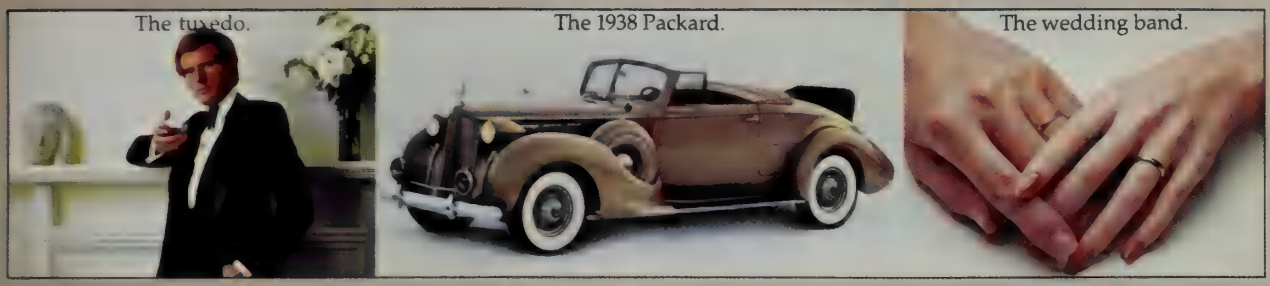
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Tom Armstrong on The Adventures of a Museum Director

continued from page 32B



JERRY L. THOMPSON/WHITNEY MUSEUM OF AMERICAN ART

The Wait, a sixties work by Edward Kienholz, continues to generate non-art-related controversy at the Whitney Museum, as to whether or not it makes a suitable environment for a live parakeet.

medium. And he is eminently successful in his efforts. Much of the best work of our age is as provocative and flamboyant as Paik's, and it is my strong belief that people must learn to relax and enjoy these achievements, however difficult they may be to critically evaluate.

On the third floor of the museum dwells a parakeet named Petey. Petey attracts the attention of people whose goal in life is finding situations that allow them to call in the ASPCA. Petey's home is a cage in the middle of an environmental work, *The Wait*, by Edward Kienholz, which is in the museum's permanent collection. Nearly every week someone writes to us, asserting that Petey's home is drafty, dark and unsuitable, and that they have notified the ASPCA to that effect. The ASPCA, being an efficient group, has taken care to inspect the museum and has pronounced it a healthy site for parakeets. This seal of approval appears on a label next to the work, but the mail persists. (One of the best pieces of writing to appear at the Whitney Museum in 1982 was a memorandum entitled "How to Answer Petey Letters." *Cheerfully* was the key word.) In spite of this ornithological brouhaha, the Kienholz piece occupies an important place in the exhibition "20th-Century American Art: Highlights of the Permanent Collection," an installation offering the public an overview of American art in our century. It would have been easier to exhibit the work without the living bird, but much of the significance of the work derives from the relationship between life and death, and the vividness of that mysterious relationship is greatly heightened by Petey's chirrupy presence.

What is next? Who knows? How do we decide what to do? In all of our work, information is essential. We gather as much information as possible—particularly, visual information—in order to make educated judgments about the present and to predict the future. Information comes from artists, dealers, colleagues and collectors—all have opinions and ideas. After the information has been sifted, I trust a young and vigorous staff to advise me on what new expressions are significant, and which artists are likely to achieve a greater stature with time. Ultimately, every

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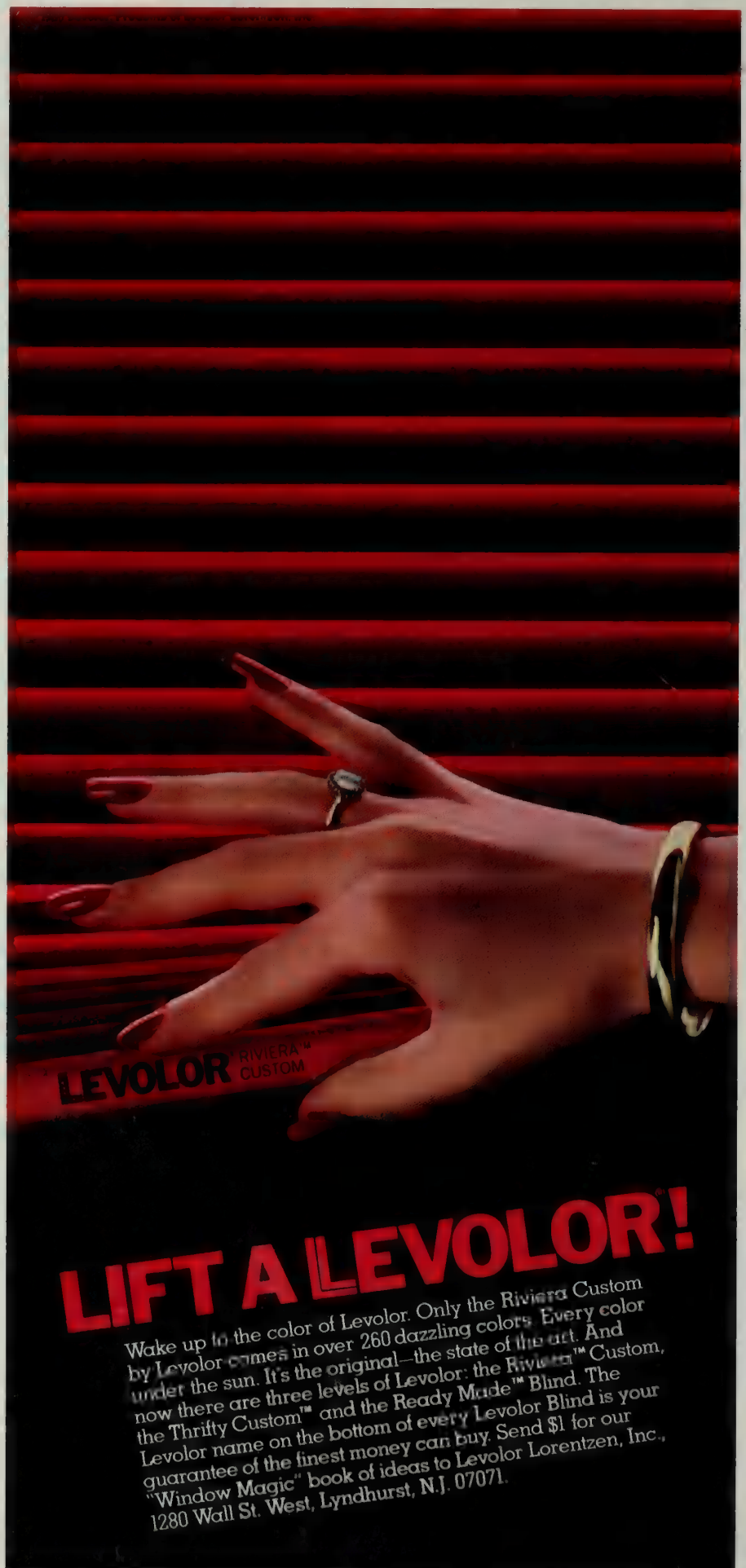
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Tom Armstrong
on The Adventures of a Museum Director
continued from page 32F

aesthetic judgment is intuitive; if the fund of knowledge is sufficient, the intuition can be soundly based.

Two floors of the Whitney Museum are currently devoted to the 1983 Biennial Exhibition, one of the highlights of our ongoing effort to perceive the evolution of the visual arts in this country. Since our first biennial, in 1932, no other series has surveyed contemporary American art with such breadth and commitment. Inevitably, the biennial creates controversy, but the intense response

I learned through experience to expect the unexpected.

it evokes from the public and the art community stimulates critical evaluation of the most recent developments in American art. We live in a society in which individuals are increasingly reluctant to announce their convictions. I am proud, therefore, that through the selections made by our curators for the exhibition, we are able to make a public statement that articulates a strong, specific viewpoint.

Serving as head of an arts institution is more challenging than anything I could ever have imagined. Throughout the daily hurly-burly there is an unchanging requirement: to protect the integrity of the artist and his art. This requirement can be gratifying in an extremely personal way. For a museum director, there is no greater satisfaction than realizing that you have, in the company of distinguished artists, provided an environment conducive to the public appreciation of art. □

—*Tom Armstrong*

Born in Portsmouth, Virginia in 1932, Tom Armstrong began his curatorial career in his home state. As director of the Whitney Museum of American Art since 1974, he has concentrated on expanding its permanent collection.

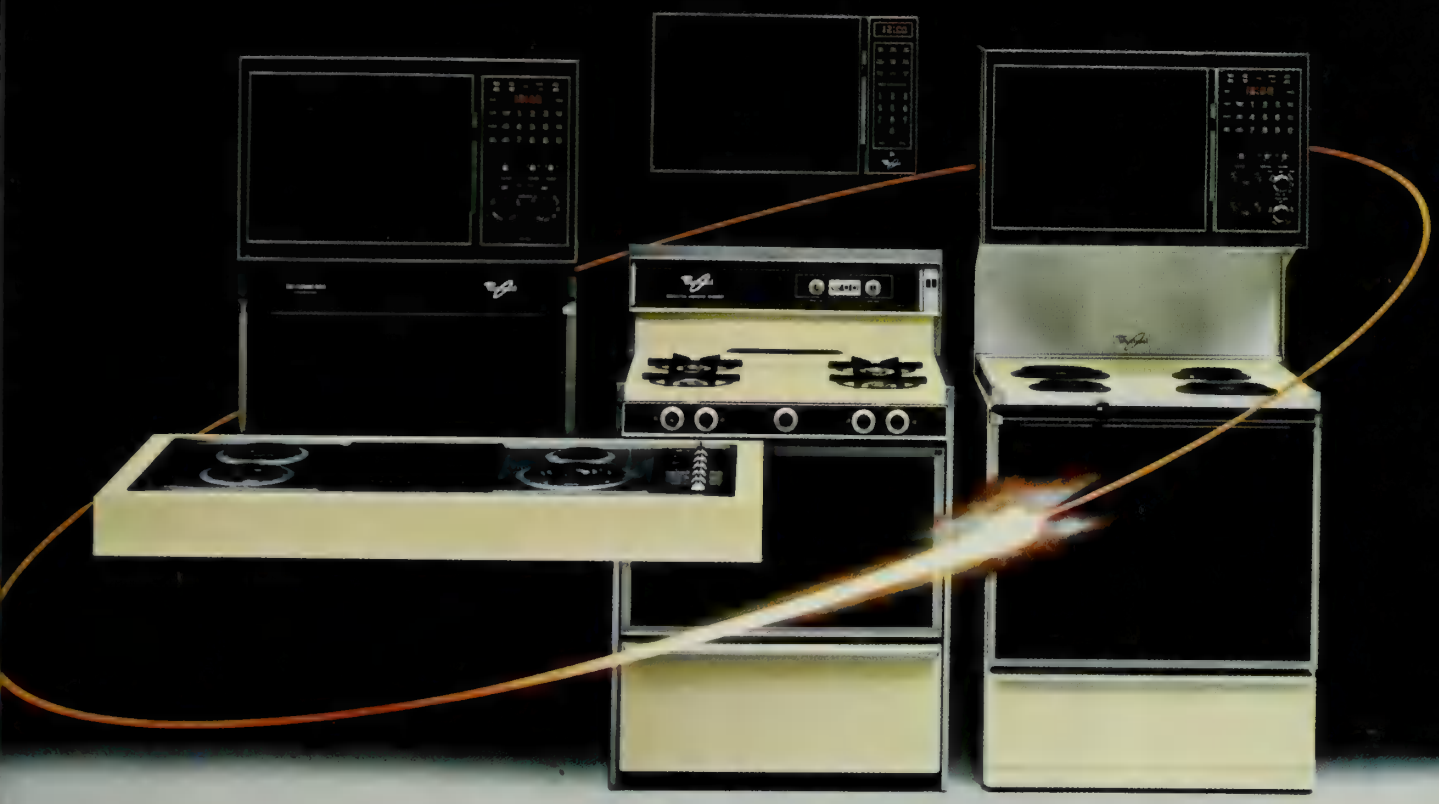


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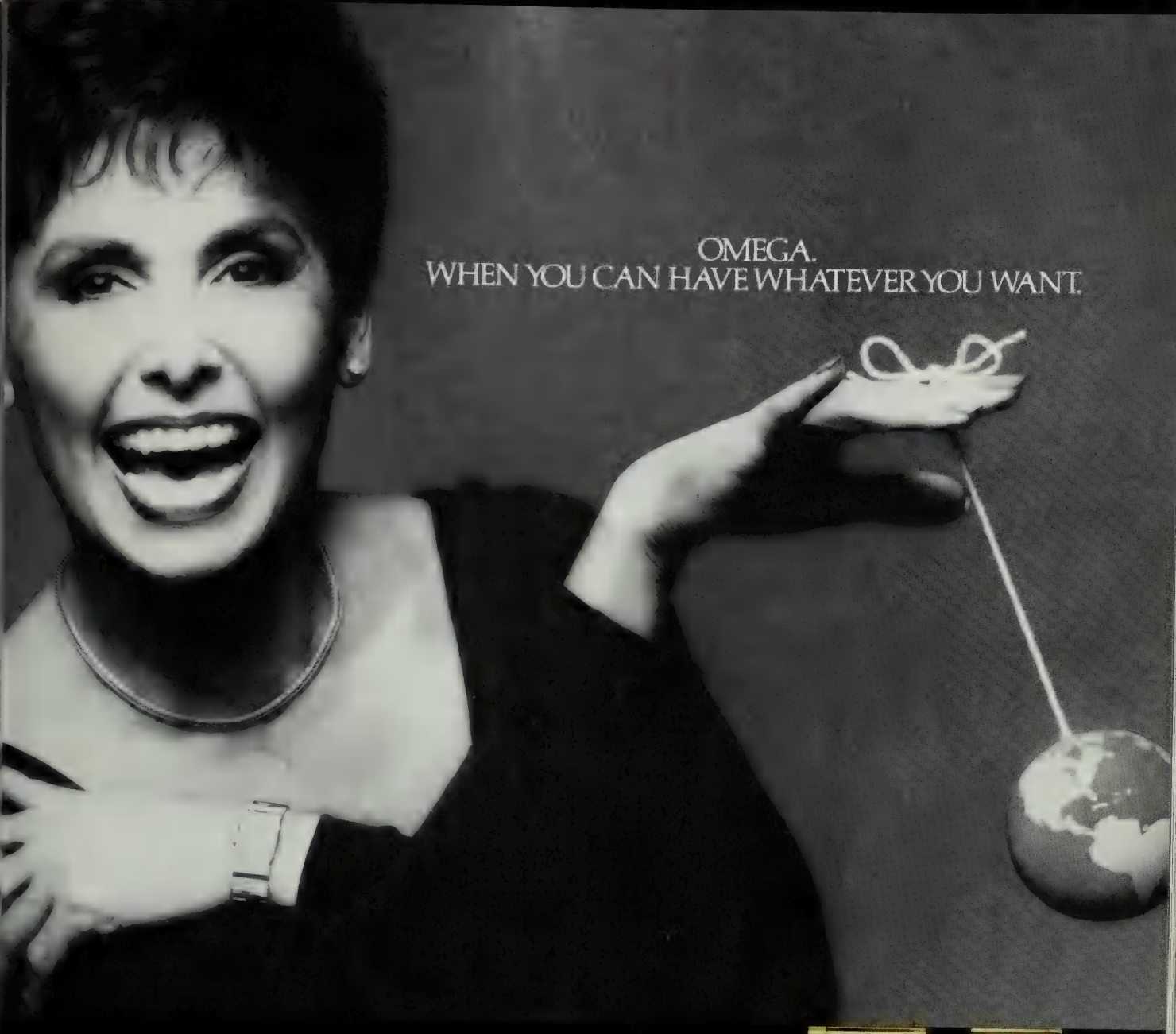
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What Makes a House a Mansion?



FELICIANO

A visit to the Lockwood-Mathews Mansion, in Norwalk, Connecticut, leads Russell Lynes to consider the qualities, tangible and intangible, that make a house a mansion. Custom and manners, history and fantasy, all contribute.

IT MUST BE a very long time, as time is measured in modern America, since anyone built what I call a mansion. I had the pleasure of spending the better part of a day recently examining one inside and out: the Lockwood-Mathews Mansion, in Norwalk, Connecticut. It was built in the 1860s and is said to have been the grandest house in the country at the time. It is more than a large and pleasant house set down in handsome grounds, more than the realization of an architect's vision or its original owner's concept of the good life. I am not sure, indeed, what makes a very large house a mansion, but it is not just a matter of size. The house Mr. Lockwood built and the Mathewses subsequently bought has much of the quality of a country house, but, as it is in a city, it can only be a mansion.

Why should this be so? Custom and manners and even costume have something to do with it; so does tempo and so does sound. The word *mansion* summons to mind a concept of living long out of fashion, a life of Victorian—in this case—or Edwardian formality, of rooms scented with dried lavender and pomander and potpourri, of ladies wearing hats and gloves as they receive guests in their parlors for what, even in the afternoon, were called "morning calls." *Mansion* evokes maids in aprons and caps, and gentlemen in high collars and cravats standing in front of fireplaces, holding cups of tea. Mansions echo with the sound of heels on marble and parquetry, of butlers announcing meals at precise times of day, of the crunch of carriage wheels on gravel or cobblestones, coming to a stop under a porte cochere.

The Lockwood-Mathews Mansion, like many mansions, has lost these echoes. Some of the mansions built in cities from New York to San Francisco have been turned into clubs, houses for ambassadors, schools or, as in the case of the Carnegie and Frick mansions in New York, museums—the Carnegie into the Cooper-Hewitt Museum and the Frick into the Frick Collection. Some great mansions have been turned into apartments, and in spite of this have managed to maintain in their entrance halls and some rooms the splendor of high ceilings with elegant moldings. Other great city mansions have been torn down, often for good reason.

It was scarcely more than three decades ago, perhaps less, when almost no one but a few architectural historians thought a mansion anything but antiquated and uneconomical—a waste of both space and energy, human and otherwise. A mansion was a ridiculous, because out of fashion, use of land. Mansions reminded



PAUL ROCHELEAU



PAUL ROCHELEAU

ABOVE: "They have stopped being houses and have become stage settings in which our fantasies can play," says Russell Lynes of homes such as this one, built by financier LeGrand Lockwood in 1868 and said to have been the grandest of its day. RIGHT: In the entrance hall, Italian marble columns frame a bust of the mansion's second owner, Charles D. Mathews.

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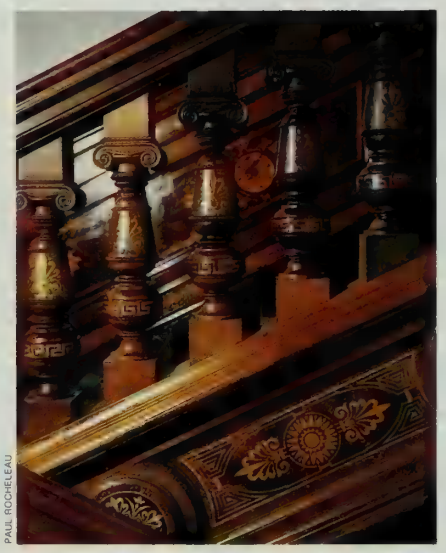


What Makes a House a Mansion?

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us all how lucky we were to have escaped the conventions that bound our forebears, whether or not they lived in mansions—not that we are not bound by social customs equally unreasonable or, if you prefer, more appropriate to our frenetic times. Mansions may remind us of inequities we hope have been mitigated if they have not disappeared. They remind us of a different attitude of men toward women, women toward men, and children toward adults. Mansions are ponderous houses declaiming ponderous customs that have little place in our scheme of things.

And yet they seem to have a pleasant place in our history, in our need for nostalgia. They have stopped being houses and have become stage settings in which our fantasies can play whatever comedies and tragedies we want them to, without worrying how they come out. Novelist William Dean Howells (1837–1920) said, "What the American public always wants is a tragedy with a happy ending." Perhaps that is so. In any event, the Lockwood-Mathews Mansion, after several tragedies, has now arrived at a happy ending.



PAUL ROCHELEAU



PAUL ROCHELEAU

ABOVE: In the Lockwood-Mathews Mansion library, motifs of an eight-pointed star and a Greek cross enrich the parquet floor and coffered ceiling. LEFT: Greek key and palmette designs are repeated on each baluster of the main staircase, which ascends from the mansion's central room, the rotunda, and encircles it. RIGHT: Intricate inlays of light and dark woods pattern the octagonal rotunda floor.

LeGrand Lockwood made his fortune largely from the sale of Union bonds to foreign countries during the Civil War and from investment in railroads. He was, it is said, "one of the country's first millionaires." He had been born in Norwalk, and when he decided that the time had come to build a mansion for himself, his wife and children, he chose the town of his birth, and selected Detlef Lienau to be his architect. Lienau, a native of Denmark who had come to New York in 1848, was a recognized architect of mansions. He had been trained in Paris by the great Beaux-Arts innovator, Henri Labrouste, who had designed the Bibliothèque Sainte-Geneviève, and he had built splendid houses in New York and the surrounding countryside. Lockwood got just what he asked for—a house in the latest style, on a scale larger than any dwelling ever constructed on this continent. The latest style then was what we now call Second Empire, with mansard roofs and dormer windows and picturesque corner turrets. It was introduced to America by Lienau in a mansion at Tenth Street and Fifth Avenue built for a French financier recently arrived in New York.

The Lockwood-Mathews Mansion is planned on a Greek cross, with a central octagonal rotunda forty-two feet high, its walls used by Lockwood to display his collection of paintings. Off the rotunda on the main floor are the entrance hall (once a sculpture gallery), the dining room and drawing room, two billiard rooms, the library, music room, and the main staircase. This rises to a balcony that surrounds the rotunda, and off it are the family bedrooms, sitting rooms, dressing rooms and baths. Unlike most Victorian mansions, this one is flooded with light, through the dome of the rotunda and the extremely tall and wide windows.



PAUL ROCHELEAU

The detailing of the house would be inconceivable today. The doors and window frames and balusters are of carved and inlaid woods. The mantels and valances are richly ornamented with carvings suitable to the uses of the rooms—musical instruments in the music room, for example; arrays of fruit in the dining room. The molding and frescoing of the ceilings are at once delicate and bold, and the floors are of magnificent parquet in varied patterns of dark and light. Much of this detail has been

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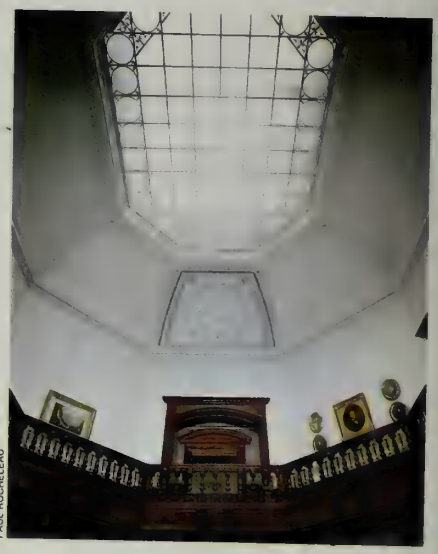
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What Makes a House a Mansion?

continued from page 42



PAUL ROCHELEAU

A double skylight of etched glass crowns the Lockwood-Mathews Mansion's huge rotunda, which served as LeGrand Lockwood's art gallery. Restored, it again bears his monogram.

restored with meticulous care, though much is still to be done. Unfortunately, the furniture the Lockwoods bought from the most fashionable decorators of their day, the Herter Brothers of Boston and George Platt of New York (some of whose fixed designs for the dining room remain), has long since gone, sold at auction.

Only a few months after the Lockwoods moved in, the gold market collapsed on "Black Friday," September 24, 1869, and with it went the Lockwood fortune. Three years later Mr. Lockwood died, and in 1876 the mansion—which had cost $1,500,000—was bought by Charles D. Mathews for $90,000. Two generations of the Mathews family lived there, and in 1941 the city bought the mansion and threatened to raze it. It was saved in a sort of "Perils of Pauline" episode by a group of concerned citizens, and what was very nearly a tragedy had, as all who care to call there now can see, a happy ending. □

Russell Lynes, author of many books on the arts and mores of America, including *The Tastemakers*, *The Art-Makers* (both recently republished), *The Domesticated Americans*, *Good Old Modern* and *More Than Meets the Eye*, divides his time between New York City and the Berkshires. He is now at work on a social history of American arts in the twentieth century.

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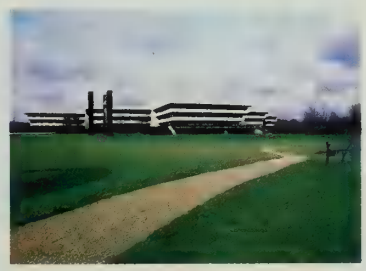
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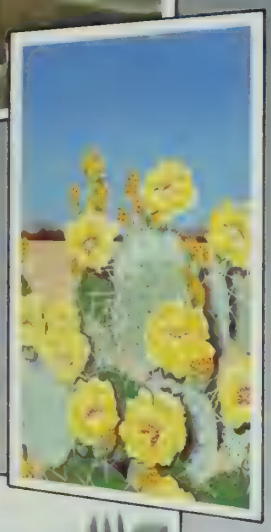
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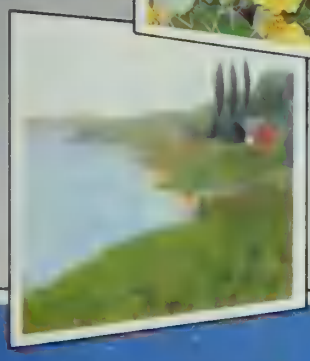
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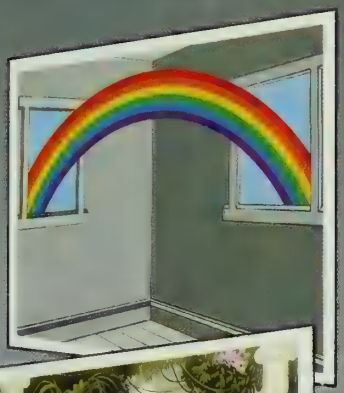

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A Conversation with Brice Marden

THE ARTIST HAS an international following; his intense works are emulated by art students; and in 1975, before he was forty, he had a major exhibition at the Guggenheim Museum in New York. To the casual observer, the works Brice Marden produces may seem deceptively simple, rarefied exercises in minimal art. Many of his canvases are coated with a single color—they are not the illusion of something else, but themselves are the images, confronting the viewer with their own immediacy. Marden followed the single panels of his early works with grouped series, placed with a sometimes charged interval of space between them. More recently, his canvases have been set to abut one another, forming a horizontal frieze, a vertical figural presence.

Marden lives with his family in New York City, where he works in an enormous loft. Columns, once of some splendor, ornament the outside of the studio building. His New York paintings differ from those he produces elsewhere. Of these urban works, he notes, "There is a tightness, or tension in the paintings made in the city that there isn't in the ones made in the country, which are more relaxed." Marden's country home is on the Greek island of Hydra, and he enjoys its isolation: "You forget about a lot of things you're conscious of in New York. You're painting your pictures and living your life, and nobody's coming by." Many artists live there, he admits, but they are "really different from those you find in New York; here, they are painting seascapes, sunsets, white houses, hills."



I. IOANNIDES AND L. BARTZIOTI

Brice Marden, shown above near his summer home on the Greek island of Hydra, is a painter whose roots in minimalism are counterbalanced by his strongly felt classical concerns for color, line, surface and proportion.



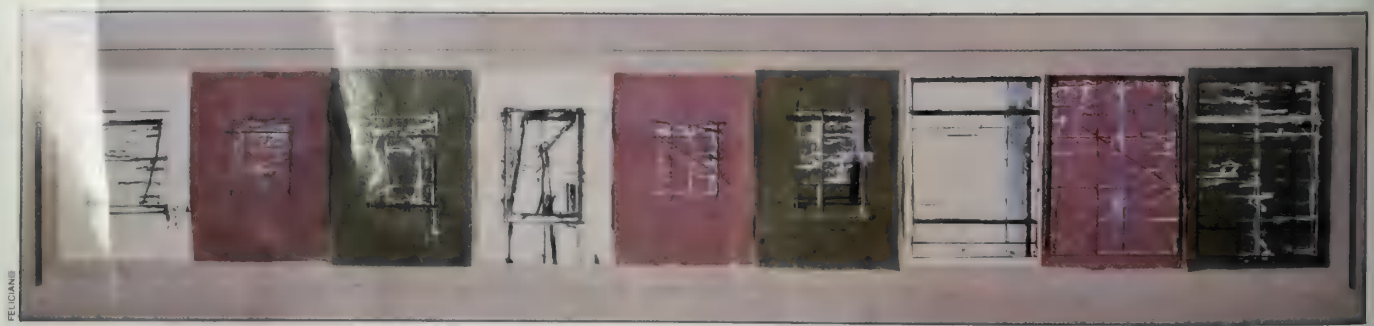
I. IOANNIDES AND L. BARTZIOTI

ABOVE: The village of Kamini, on Hydra, has been the artist's retreat for the past ten years. The Aegean and the distant Peloponnesus are constant presences as he works. BELOW: *Melia Group* comprises nine ink and gouache drawings linked by recurring colors and an unusual technique: Instead of pen or paintbrush, Marden utilized long branches dipped in ink to achieve a wavering, but controlled, line.

Marden's paintings are "a lot about tensions," he concedes, "and painters have been painting about that for years." His overview is extensive; by "years" he means centuries. He analyzes the audacious composition of Piero della Francesca's *Flagellation of Christ*, in which, as in his own work, "on one flat plane" the artist has "opposite spatial things happening." And he adds, "That's part of the complicated experience of looking at paintings. A painting isn't supposed to be simple. The better it is likely to be, the more complicated it is."

The ostensible source of Marden's work is 1960s minimalism. He says, "I see myself as a minimalist, just making the images much more complicated." The dimensions and the proportions vary, but whatever the composition, a sense of order and definition asserts itself. Critics have repeatedly called Marden a classical artist. Limiting himself to self-imposed parameters, he has probed the most fundamental issues of pictorial art, to make compelling images. Scale, placement, color, surface, and line are all basic concerns for him.

Sometimes he manipulates these on a heroic scale—as in his recent, wall-sized *Thira*. Now at the Centre



PELICAN

continued on page 54



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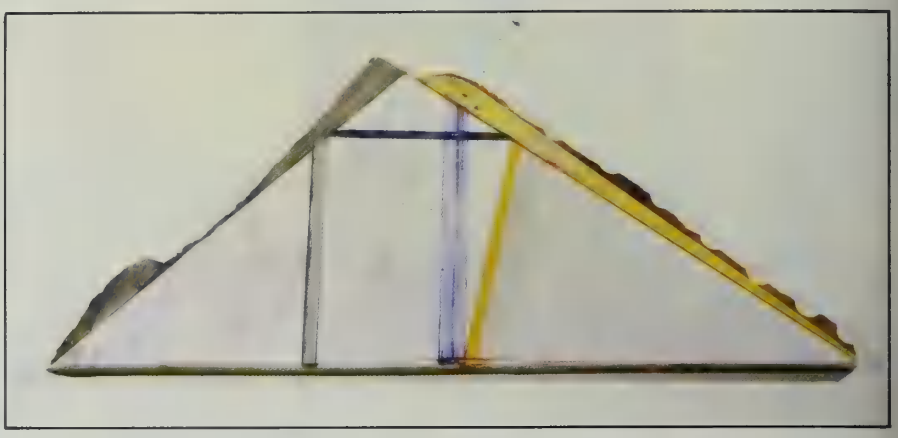
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A Conversation with Brice Marden
continued from page 50



I. IOANNIDES AND L. BARTZIOTI



THE PACE GALLERY

ABOVE LEFT: Sketching outdoors, Marden uses paper and ink-tipped stick to capture ideas, but no direct images, from the Greek landscape. ABOVE: Painted on Hydra, *Marble #12* began simply as a marble fragment whose almost symmetrical shape intrigued the artist. Its ragged edge "invited applying a series of painted definitions to bring it into balance."

Pompidou in Paris, it glows with sensuous color chords. At other times his work is more intimate, as in his books of drawings, where the lines are sensitive and tremulous, or intense and wiry. His works demand that the viewer exercise his own perceptions, seeing what is, and by comparison with its neighbor, what is not, contrasting and reconciling shape, color, size and placement within the series. His description of *Thira*—the Greek word for door—suggests this kind of perceptual activity. "If you just look at these rectangles, you start making them into doors, into windows. There are all these options: This is a closed door, this is an open door; this is a door with light around it, this is a door with dark around it."

The surfaces of his paintings and drawings are fastidiously worked over and enriched. Until recently, he incorporated beeswax into his oil paints to cut the reflective nature of the colored surface, so that it retained a sensuous appeal and yielded the patination he sought.

He explains a group of drawings distinguished by a seismographic sensitivity of draftsmanship as being made for his daughter Mirabelle. "At the two o'clock feeding, I would take her into a closet work space, where I had a little set-up so I could draw while holding her in one arm." For the drawings he used "sticks from a tree that grows all around New York. It has a long stem and all the leaves fall off." He collected the sticks and used them dipped in ink to work six feet from irregularly shaped paper, relishing the distance and the visual interval. "There is an unpredictability as to what's going to happen, how you can control what you normally would; with the stick, sometimes it might just hit a bump in the paper and splatter." He has dedicated drawings and small books to his young daughters. His wife, however, merits paintings: "She's grown up."

Since 1977 Marden has been preparing a major proposal for stained

BELOW LEFT: Now at the Centre Pompidou in Paris, Brice Marden's 8-by-15-foot *Thira* glows with sensuous color chords, variations on the primary shades he works with often. The painting takes its name from the Greek word for *door*, and suggests classic post and lintel shapes. BELOW RIGHT: A coolly shaded terrace is Marden's workplace at his home on Hydra.



THE PACE GALLERY



I. IOANNIDES AND L. BARTZIOTI

continued on page 58



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A Conversation with Brice Marden

continued from page 54

glass windows for a Medieval church overlooking the Rhine. Working with preparatory drawings that show the placement of the windows, the artist is astonishingly attentive to nuances of colors, only one of the project's complexities. Light filters through the windows with differing intensities, modifying hues; and the artist has been balancing colors to take into account the diurnal changes of the



I. IOANNIDES AND L. BARTZIOTI

A corner of Brice Marden's whitewashed, open-air studio provides a natural setting for some interrelated works in progress—ink and graphite drawings, oils on marble and wood.

light and the effect of the solstice. He entertained the possibility of eliminating color and working with grisailles, but settled on red, green, blue and yellow: "They are symbolic colors of the elements." He describes a glowing scarlet for fire; clear blue for water; pale yellow for air; and green for earth. Unreserved in his admiration for Medieval stained glass, he studied the refined late-Gothic glass in the former royal chapel in Paris: "I got a pair of binoculars to look at Sainte-Chapelle." In New York he studies the examples on display at The Cloisters.

The project is "very different from a painting situation," the artist acknowledges. "When you're a painter, you deal with things in the most direct possible fashion; it's in your hand, the paint, and you are really manipulating it. As soon as you get

anywhere away from that, it really starts being involved with compromises, because it's all just a little bit less than painting. Painting is really the most natural, the purest way of making pictures; you know what the color is, what the paint is, and then how direct and how close the work is." In his stained glass project, "there is a distance when you are not really involved in touch." Moreover, "the



A dense web of black lines over a ruled grid, this ink drawing by Brice Marden explores the relationship between system and spontaneity, between rigid structures and more casual ones.

value range of stained glass is very limited: You can't get very dark or very light." Despite the complexities, Marden is engrossed by this challenging project and admits, "I like the Medieval aspects of it."

As to other projects, in 1980 Brice Marden traveled with a group of artists to the island of Ponape in the Pacific. As a result, he has resolved to do a painting about the Atlantic and Pacific oceans. "I was really shocked. I had no idea what it is like, living in California, or of how that relates to the Pacific." He was impressed by its vast expanse: "All that space, the whole feeling of it. The Atlantic is actually a compressed, tiny thing, compared to the Pacific. It would be interesting to make a painting about those kinds of comparisons. Different kinds of blue . . . a little green." □

—*Aimée Brown Price*

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Even though American furniture came into its own immediately after the war, its beginnings lay in an experiment carried out earlier. In 1940 the Museum of Modern Art held a competition and exhibition entitled "Organic Design in Home Furnishing," in which two young architects, Charles Eames and Eero Saarinen, won first prize for their revolutionary chair that united seat, back and armrests in a single shell made of laminated wood veneer. While much of Eames's and Saarinen's furniture had its antecedents in the designs of Gilbert Rohde, Walter Gropius and Le Corbusier, the Eames/Saarinen chair was a bold departure in fabricating an artistic design by industrial means, an idea that would hold immense opportunities for furniture production in the years following the war.



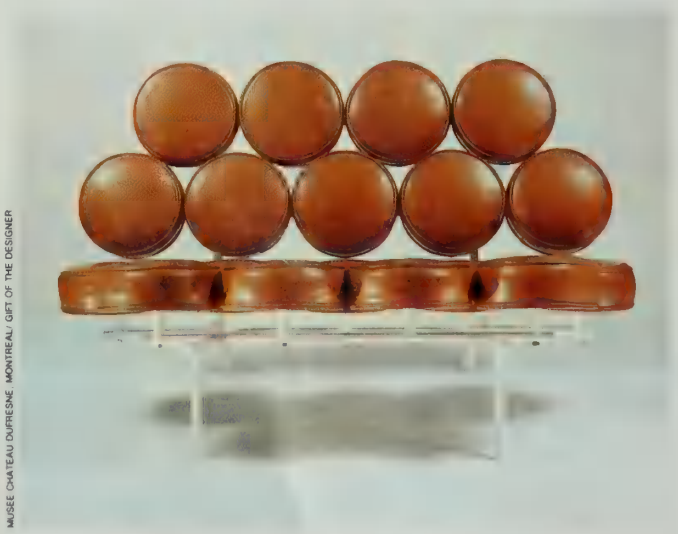
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Avant-garde design characterizes 1940s and 1950s American furniture available to the collector. A prize-winning piece is Don R. Knorr's sheet metal chair, 1948, valued at $800. It is accompanied by Charles Eames's stained birch and canvas *Folding Screen*, 1948, $4,000.

In 1946, MOMA exhibited Eames's new group of elegant, three-dimensionally molded plywood chairs, made after exhaustive research. They were a sensation. After seeing the exhibit, George Nelson, the new design director of Herman Miller Inc., remarked, "We have to throw all of our designs away. His designs are five years ahead of ours."

Nelson quickly acquired the distribution rights to the chair for Herman Miller, and soon took over the manufacture, as well. Today, the 1946-48 Eames plywood chair is among the most coveted of all postwar pieces, commanding prices of $1,000 and more per pair, in natural finish, and $1,250–$1,350 in original black- or red-stained finish.

By 1948, George Nelson had persuaded Charles Eames to join him at



MUSEE CHATEAU DUFRESNE, MONTREAL/ GIFT OF THE DESIGNER

A wry comment on the modular unit, George Nelson's *Marshmallow* settee, 1956, would sell—depending on condition—for $2,500–$3,000.



FELDMANS

Isamu Noguchi's table, circa 1950, emphasizes the structural potency of interweaving chrome rods. At auctions, it is valued at $2,000–$4,000.

continued on page 70



Photo Pesin

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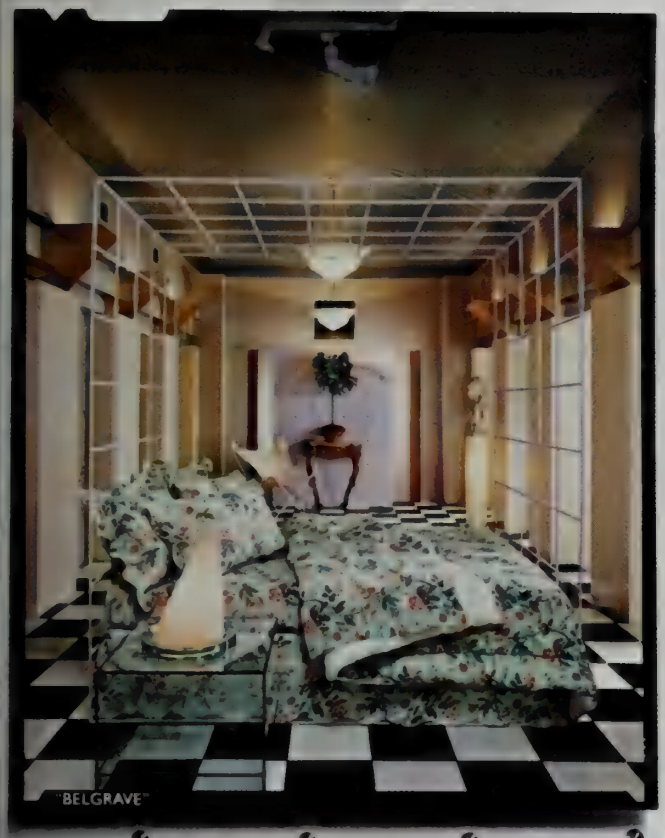
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The Resurgence of American Postwar Furniture

continued from page 66

Herman Miller. Thus began a collaboration that combined the cool elegance of Nelson's designs with the technical bravura of Eames's.

In nearly all of their designs, Eames and Nelson strove to limit the number of parts and thus reduce the cost of manufacture. This idea was carried to its logical end with the results of the 1948 MOMA "International Competition for Low-Cost Furniture Design," in which Don R. Knorr won first prize for a chair manufactured by Knoll International. Supported on thin metal legs, the chair consists of a single flat sheet of metal curved to meet in a seam along the seat. Early examples are rare today and valued at around $800 apiece.

Aside from private collectors, museums are actively collecting pieces from this period. For example, three Charles and Ray Eames molded plywood juvenile chairs at Christie's New York sale on December 5, 1981 fetched $1,100 from a bidder acting for various museums. More recently, the Detroit Institute of Arts paid a slightly higher price for a circa 1948 Eames coffee table, called a "surf" table because of its shape and size.

"We are just beginning to see postwar furniture at auction," says Nancy McClelland, of Christie's, New York. "It's coming up slowly, yet I have a feeling that when we sell several pieces, and publish their prices, we will be inundated with examples."

Aside from the exceptionally early examples of prize-winning forms, such as the 1948 Don Knorr chair, the prices for most 1945–55 furniture should remain moderate because of the numbers produced.

Such is not the case, though, with the 1948 Eames Folding Screen. Consisting of eight U-shaped bent-plywood panels, each 68 inches high, and joined with canvas hinges, the screen is considered the most sculptural of all postwar furniture designs. Surprisingly, the market in 1948 proved too small to sustain production beyond a few years; thus, the screen is in extremely short supply. In either light- or medium-brown ash plywood, they often sell for $2,500–$3,000 depending on their condition. Rarer black- or red-stained birch pieces can fetch $4,000 at retail.

In the same 1951 catalogue appeared the ESU or Eames Storage Unit, composed of standardized parts taken from stock industrial production. To vertical and diagonal metal framework Eames added natural-finish formica or black formica to the plywood shelves, all of which he combined with fine scale and a subtle sense of humor. According to New York City dealer Mark McDonald, the Eames Storage Unit is among the



MUSEE CHATEAU DUFRESNE, MONTREAL/ GIFT OF THE DESIGNER

Cherry and maple strips in Edward Wormley's couch, 1948, underline the beauty of the laminated wood process. An expensive item in its day, priced at $1,000, it could now command over $4,000.

continued on page 72

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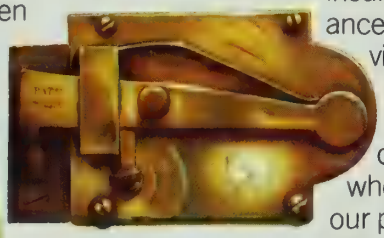


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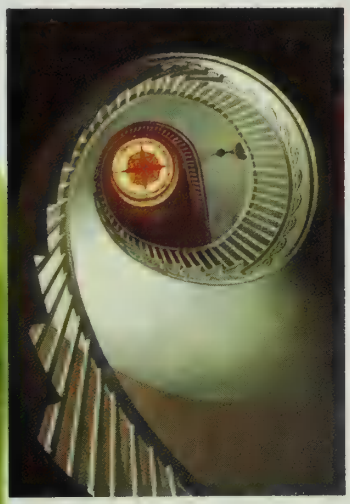
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American Postwar Furniture
continued from page 70

rarest of Herman Miller's productions, even though it was made in large quantities in the early fifties. "All the museums want one," says Mr. McDonald, "and I have seen only six in private hands so far." Should an Eames Storage Unit turn up today, its price could be considerable.

The ideas of Eames and Nelson at Herman Miller, and their counterparts at firms such as Knoll (Saarinen, Bertoia, Knorr and Noguchi), Widdicomb (Robsjohn-Gibbings), Drexel, and Dunbar (Wormley), have become, in a sense, common property.

Eames designs show fine scale and a subtle sense of humor.

Their designs have been imitated wherever furniture is made, a fact that has diminished the collectability of some forms, such as the Eames 670 lounge chair and ottoman, made of bent rosewood with leather cushions. "Innumerable copies of this model by other manufacturers, not all up to standard, have soured many collectors' perception of the chair," says Derek Ostergard, of David A. Hanks & Associates. For this reason, 670 chair-and-ottoman groups sell quite reasonably. On October 7, 1982, such a combination realized £625 ($1,150) at Sotheby's in London.

Even though postwar furniture was a mass-produced art form, many dealers and collectors complain of a severe shortage of collectable examples. Undoubtedly, many remain in the homes and offices for which they were made. Thus, until this material changes hands, and a comprehensive book on the field is completed, a genuine resurgence in 1940s and 1950s furniture is years away. Meanwhile, many collectors steeped in nostalgia continue to pray that their bubble will not burst too soon. □

—Paul Kunkel



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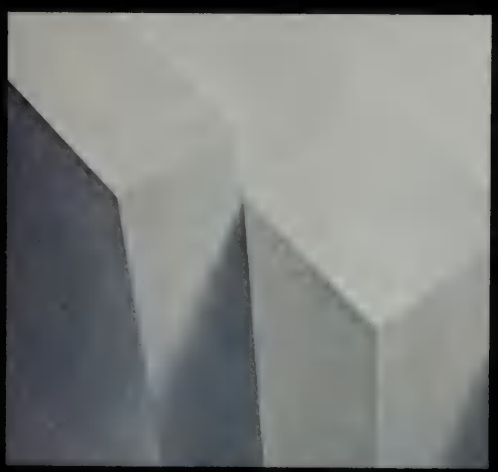


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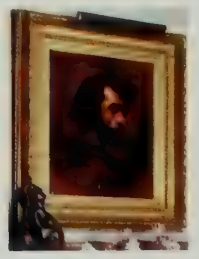
A detailed description of notable art and antiques selected from the interiors featured in this issue.

AUSTRIAN-BORN architect and pioneer of modern design, Josef Hoffmann (1870–1956) created furniture reflecting his belief in the unity between architecture, furniture and decoration. Lacking superfluous adornment, this rare desk manufactured by Köhn of Vienna, circa 1904–06, is an example of Hoffmann's rationalistic designs in corrugated plywood. Utilizing modern production techniques to enhance the strength of materials, it emphasizes the simple D-shaped form.



See page 141.

SMALL PORTRAIT SKETCHES by Thomas Couture (1815–1879) often show his extraordinary ability to catch a movement of expression with a quick, spontaneous technique. He worked with a limited palette of somber colors and always painted from the model. After making a rude outline of the figure on a bituminous ground, he analyzed the planes of light on the model's face and quickly put them down in large masses. This method was successfully used by his most illustrious pupil, Edouard Manet.



See page 146.

THE COLLABORATION of Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853) was uniquely seminal in developing the Neo-Classical style. A myriad of their designs for furniture and decoration in the antique style, published in the important 1801 volume *Recueil des décorations intérieurs*, were fully utilized by Napoleon, who employed them for his official style—Empire. This characteristically simple altar-form clock of Sèvres bisque porcelain and gilt bronze is embellished in the Greco-Roman style.



See page 146.

THE FURNITURE-MAKING talents of Georges Jacob (1739–1814) spanned the Rococo style of Louis XV to the severe Empire style, as seen in this bed mounted in gilt bronze. In 1788 he worked from designs by Jacques-Louis David, whose protection carried Jacob through the revolution. David also introduced him to designers Percier and Fontaine, with whom Jacob had his most fruitful collaboration. Designs for the consular apartments of the Tuileries and for Josephine's *Malmaison* were produced in conjunction with his son, Jacob-Desmalter.



See page 150.



See page 155.

A RELIEF COLLAGE of mixed media, *Piaski II*, 1973, shown here, is the second of three versions of one of the forty designs in Frank Stella's "Polish Village" series, derived from drawings made during a hospital stay in 1970. The versions are identical in pattern, but vary in materials, color and degree of relief. In this series, Stella explored the three-dimensional possibilities of intersecting geometric forms characterized by matte colors and muted hues. The interaction of the forms predicts the multidimensional high-relief paintings of recent years.



See page 170.

NEAR THE END of a style, designers have often felt a freedom to explore imaginative design variations. Such is true of this armchair, which, although outside the Queen Anne period, elaborates on the earlier concept of the hoop or yoke-back design. It exemplifies this style's use of unornamented wood grain applied to the curves and interlacing scrolls of the back. A resistance to the heavily carved and gilded surfaces of more typical examples appearing circa 1740 is also revealed here.



See page 173.

SETTLING in England after several years of study in Rome, Dutch artist Hendrick Danckerts (1625–ca.1680) became a court painter for Charles II. The painting *Charles II and Courtiers Walking in Horse Guards Parade*, seen here, is a fine example of his work for the restored monarchy. In the seventeenth century, a grand monarch could not take a walk unaccompanied or without some degree of ceremony. With an economical technique and lack of pretentiousness, Danckert artistically emphasizes the pleasant surroundings of the scene, rather than the elaborate pomp of the ceremony. □


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Shown here: Charmaine with correlated fabric from Precious Prints Vol. II

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The American Embassy in Brussels

Interiors for Ambassador and Mrs. Charles H. Price II

INTERIOR DESIGN BY TED GRABER, WITH JEROME SUTTER
PHOTOGRAPHY BY DERRY MOORE



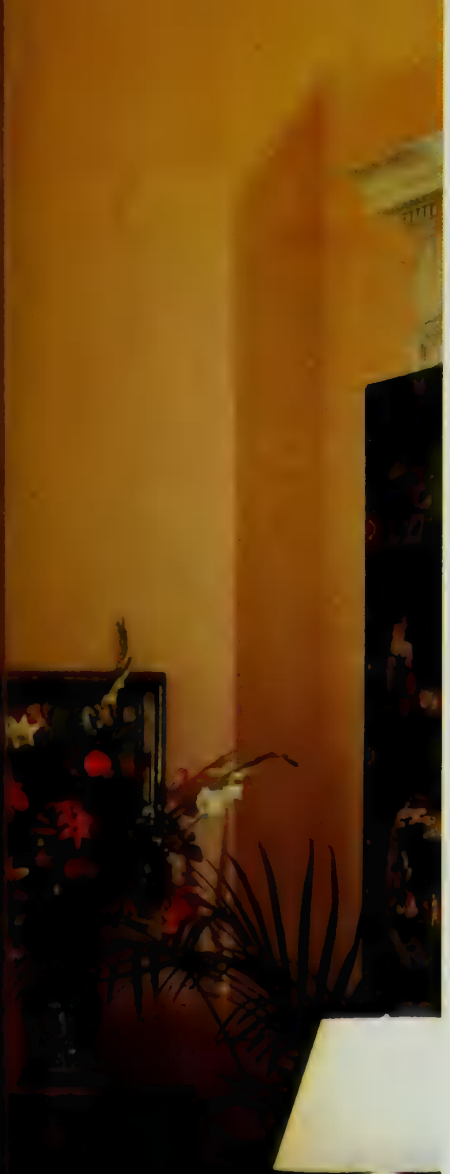


ABOVE: When American Ambassador to Belgium Charles H. Price II and Mrs. Price moved into the official residence of the embassy in Brussels, they asked Los Angeles designer Ted Graber to redesign the interiors of the 18th-century townhouse. LEFT: The Entrance Hall is dominated by the original 18th-century iron and brass banister. The portrait of Abraham Lincoln, by Thomas Johnston, is on loan from Elaine Hirschl Ellis.

SHORTLY BEFORE Charles H. Price II was confirmed American Ambassador to Belgium, in 1981, Mrs. Price flew to Brussels to have a look at the ambassador's official residence. What she found was a townhouse, built between 1776 and 1779, filled with furniture and art that had been accumulated by the diplomats who had occupied the house since it was bought by the United States in 1947.

"The house had had much use, because this is such a busy embassy," Carol Price says, "and there were certain areas we decided needed redecorating. We wanted to use much of the furniture and art already there, and to mix in things from our collection."







LEFT: Warm pastels impart a softness to the Ducale Drawing Room, where sweeping lines of a Chippendale-style mirror grace the wall above a marble mantel. Cobalt blue porcelain and a pair of Chinese Export porcelain urns are from the Prices' collection. Striped silk upholstery is from Brunschwig & Fils, and watered silk fabric on the sofa is from Manuel Canovas. ABOVE: In the Official Dining Room the handpainted silk wallpaper, from Gracie, is the gift of Ambassador and Mrs. Leonard K. Firestone. The carpeting in both rooms is from Stark.



To implement her ideas she called on Los Angeles interior designer Ted Graber, who had designed the interiors of Ambassador and Mrs. Price's Sun Valley condominium and was then midway through a renovation of their home in Kansas City.

"He was very busy redecorating the private apartments at the White House," Mrs. Price recalls. "But he managed to clear one week to come to Brussels and get everything started."

"We turned the whole place upside down," Mr. Graber remarks. "I pulled this, pushed that, redesigned various rooms, chose fabrics and had paint colors mixed. It was frantic."

The redecoration of the residence became a truly international enterprise. Mrs. Price enlisted the assistance of Alain Hansen, a Brussels upholsterer, to organize the project. "He was a great help in arranging the work that needed to be done," Mr. Graber explains. "The embassy staff was also very helpful in following through on the changes." Jean Hayden Mathison, Mr. Graber's assistant, coordinated the logistics and returned to supervise the final touches when the Prices moved in.

Later that year, interior designer Jerome Sutter stepped in at Mrs. Price's request, to help with the Ducale drawing room. He was also responsible for refurbishing the ballroom, turning it into a reception room for large functions.

Ted Graber is no stranger to official residences. In addition to the presidential apartments at the White House (see *Architectural Digest*, December 1981), he also redesigned *Winfield House*, the residence of the American Ambassador







TOP: Embassy furniture provides ample seating in the Zinner Drawing Room. The 18th-century Chinese silk scroll painting, one of a set of eight, is on loan from the Nelson-Atkins Museum of Art. ABOVE: Previously used as a passageway to the ballroom, the Atrium Garden Room now functions as a reception room that can be converted to a large dining area. Touches of bright color are provided by seasonal plantings and a cluster of bromeliads in a terra-cotta and marble fountain. RIGHT: Gleaming English silver candlesticks and flatware, and a flower-filled silver centerpiece, add formal distinction to the Family Dining Room.




BOSS





LEFT: A light and playful spirit is encouraged in the Family Sitting Room by a sunny floral chintz, acquired during Ambassador Anne Cox Chambers's tour of duty; an array of porcelain and crystal from Ambassador and Mrs. Price's collection; and bouquets of freshly cut flowers—Mrs. Price's passion. A Chinese Chippendale overmantel mirror displays porcelains on brackets. ABOVE: Poised on a mantel in the Master Bedroom are porcelain parrots, and a bulb pot in the form of an 18th-century French commode. The mirror is in the Venetian style.

to England, for Ambassador and Mrs. Walter Annenberg.

Unlike many diplomatic outposts, where the residences tend to be some distance from the embassy, the Brussels residence is contiguous to the embassy. Located in the historic center of Brussels, the embassy and residence sit in advantageous proximity to the offices of the Belgian government and other embassies.

A great many official events that might ordinarily take place in the embassy are now conducted at the residence. "Our goal was to create a warm, inviting atmosphere," Mrs. Price says. "And during the entire nine months it took to redecorate, the house was in constant use. At no time were any official events cancelled or moved because of the work."

The Prices, who redecorated the residence substantially at their own expense, also contributed furniture and art, and all the objets d'art, giving the residence a lived-in feeling.

Many of the paintings were lent to the embassy through a State Department program. The Nelson-Atkins Museum of Art in Kansas City, the Pennsylvania Academy of the Fine Arts, the Whitney Museum of American Art, Baron Thyssen-Bornemisza, and Elaine Hirschl Ellis are among the contributors. "The other major contributors are the ambassadors who lived here before us," says Mrs. Price, "and I wanted their presence noted and acknowledged."

Mrs. Price and Mr. Graber discovered two magnificent Flemish tapestries, one donated by Ambassador Ridgway B. Knight, which had been in storage. They are now on display, to the delight of Belgium's art experts.

The wallcovering in the official dining room, installed by Ambassador Leonard K. Firestone, remains, as do the chintz fabrics in the family

continued on page 180







A Subtle Japanese Aesthetic

The Quality of Shibui in a Palm Springs Home

INTERIOR DESIGN BY JACK E. LOWRANCE
PHOTOGRAPHY BY MARY E. NICHOLS



Understatement, harmony, studied informality—all characterize *shibui*, the elusive Japanese aesthetic concept underlying Jack E. Lowrance's design for the contemporary Palm Springs residence of Robert C. Floyd. OPPOSITE TOP: Almost a tangible presence in the Entrance Hall, lighting designed by Craig Roberts plays a primary role in creating the subtle shifts of mood on which the décor relies. The bronze deer are Japanese. OPPOSITE ABOVE: In the Living Room, a wooden guardian figure is one of many pieces exemplifying Mr. Floyd's love of Japanese art. Reflected behind it is a Japanese-style screen by Robert Crowder. The mirror is from Karl Springer. ABOVE: The Living Room reveals the design emphasis on functional, flowing space. Travertine flooring and Italian granite, used for the fireplace surround and bar, are from Marble Works. Sofas from Vermillion are upholstered in ribbed silk from Brunschwig & Fils; Louis XVI-style chairs in leather from J. Robert Scott. Velvet in a tiger-skin motif is from Old World Weavers. Piano by Steinway.









PRECEDING PAGES: A balance of refinement and informality distinguishes the Dining Area, where Robert Floyd enjoys using new dinnerware designs by his firm, Fitz and Floyd. The Japanese screen is Edo period. Tiffany silver contributes to the settings on the table from Karl Springer. Canvas wallcovering is from Craig Fabrics. OPPOSITE: Among Japanese antiques in the Master Bedroom is an 18th-century cinnabar carving. ABOVE: Dark flannel wallcovering sets off a quiet harmony of tones in the Master Bedroom. The wallcovering, by Craig Fabrics, and lamps with antique bronze bases, are from J. Robert Scott; the bed and bedside tables, from Vermillion. The chair is by Donghia, carpeting by Stark. Exterior lighting is by John Watson Landscaping.

LIGHT FROM WITHIN the house breaks out upon the desert evening like the glow from a pharaoh's lost tomb, whispering promises of treasure. Robert C. Floyd wanted to fill his new home in Palm Springs with just this kind of luminescence—not the dull glitter of a hidden hoard, but an open, living intangible: *shibui.*

"*Shibui* implies a quality of understatement, tranquillity," he says, describing an aesthetic concept that has touched his native Texan spirit in travels to Japan, where he spends half the year on business for his dinnerware and table accessories company, Fitz and Floyd. "It means elegance, yes, in a way, but without effort or intrusion. It accepts spontaneity."

Interior designer Jack E. Lowrance had worked on residences for Mr. Floyd in San Francisco, Dallas, Japan and, most recently, on a pied-à-terre in Manhattan (see *Architectural Digest*, December 1980). On those projects he had had to contend with architectural limitations, but this time Mr. Floyd purchased a house with an inviting integrity, the whole structure linear and uncluttered. "The real challenge," Jack Lowrance says, "was to create warmth, a room that puts its arms around you."

Just as *shibui* recognizes both refinement and informality in the same space, so comfort and vitality were to intermingle in this home. That required a fluidity of atmosphere, an easy responsiveness. Light became the medium of this flow.

"Light is the most important single feature, inside and outside the house," says Robert Floyd. "When Garbo, Einstein and others chose Palm Springs as a place to live, over all the desert hamlets, it had to be for the light. The sunsets are unlike those anywhere else in the world. And there are seasons of the day—the light constantly changes, creating an exciting range of different moods."





Selecting an advanced lighting system to harmonize with this natural flux opened new design possibilities, which were realized by Craig Roberts of Architectural Lighting Design in Dallas. "Everything is enhanced when you can highlight the cheek of a single statue," Jack Lowrance says, "or emphasize the piano keyboard. Then, with a touch, you can reestablish a favorite combination, such as subtle illumination for dining."

With such flexibility of lighting, moods can drift as easily as dreams. The house is soothing, but not without drama or daring. A wall of black granite breaks the monochrome of an otherwise neutral-toned room; flannel suiting covers bedroom walls.

Knowing that abstract concepts take on life only when they find specific definition, Robert Floyd has adapted the *shibui* emphasis on studied informality to his own way of living. He says, "For dinner parties, I set the table with one of our new designs—not to see how my guests respond to the china, but to the food it embraces. That's the real star, just as a room is but a setting for the life it surrounds. Afterward, my friends and I entertain each other—maybe Leonard Pennario will play some marvelous classical piece on the piano, or Jo Anne Worley and her husband, Roger Perry, will sing an outrageous song they've written as a present. Sometimes we play bridge or acting games around the pool."

Still, such an environment is not always an advantage for a man who must guide an international company. "I have an office off of my bedroom," Robert Floyd says, "with a computer to put me in instant touch with Dallas and Japan. I can accomplish anything from that room, but I have trouble going into it and working. This house makes me truant." □

—Randall Wallace

"Light is the most important single feature, inside and outside the house," says Robert Floyd. Flexible interior illumination was modeled after the ever-changing light of the desert in and around Palm Springs. Poolside furniture is by Brown Jordan.

In Praise of Nature and Tranquillity

Designer's Colonial Revival Cottage in Bridgehampton

INTERIOR DESIGN BY DIANE KIDMAN YOUNG
ARCHITECTURE BY CHRISTOPHER H. L. OWEN, AIA
PHOTOGRAPHY BY JOSEPH STANDART



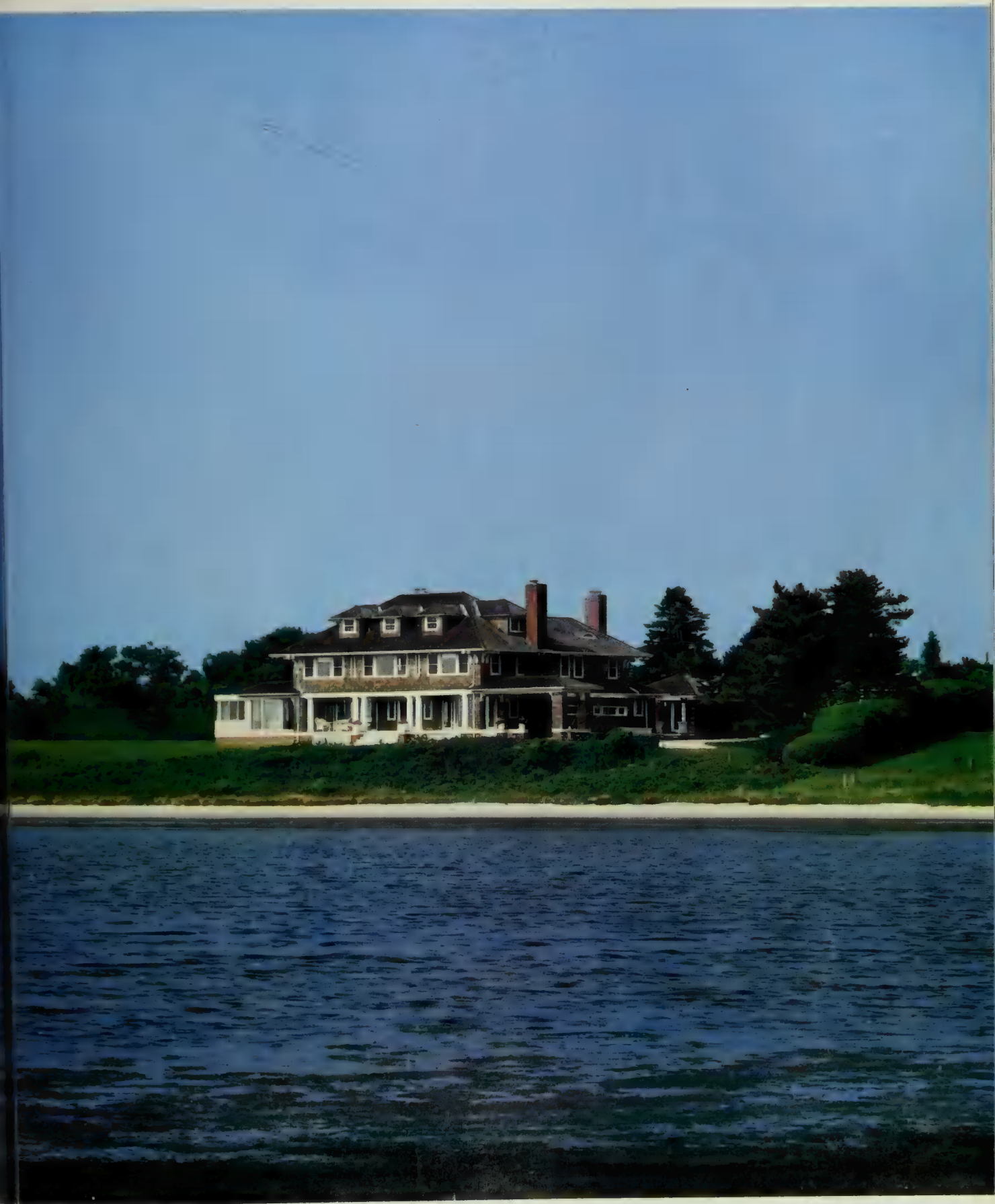
The Colonial Revival summer cottage of Mr. and Mrs. Arch W. Cummin, built in the early 1900s, looks out over Sagg Pond in Bridgehampton, New York. Mrs. Cummin, known professionally as Diane Kidman Young, was the interior designer for the house, and architect Christopher H. L. Owen executed the interior and exterior structural changes. "The spinning stops here," Mr. Cummin says of the peaceful atmosphere that offers a striking contrast to the whirlwind pace of their frequent international travels.



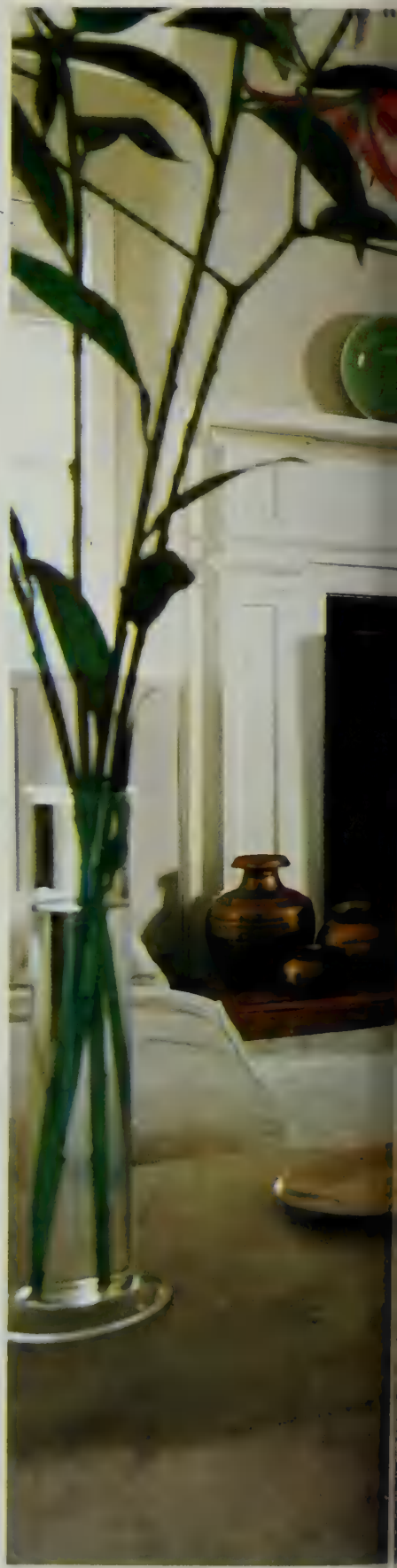
WITH WIND, SEA AND SAND conjuring up all the vagaries of a world governed only by the tides, a Bridgehampton summer home overlooking pond and ocean rests on a sweep of land that appears to be suspended in space. Just a half-hour flight by seaplane takes Mr. and Mrs. Arch W. Cummin and their young daughter, Chandler, from Manhattan traffic jams to this hypnotic haven where wild geese and white swans skim over a large freshwater pond.

The mood change is expressed on just 2¼ acres of land that inspired Mrs. Cummin, known professionally as Diane Kidman Young, to completely renovate an early-1900s cottage that had been occupied by a succession of tenants. Working with architect Christopher H. L. Owen, the Cummins rebuilt the Colonial Revival cottage from the inside out.

"Because of its marvelous view of Sagg Pond, the sandbar and the ocean beyond, the place was right for us," says Diane Cummin. "Nature is the best designer, and I never try to compete with it. When I look at a house, I always think of walking out to the natural surroundings, instead of walking in. Even our Manhattan apartment has fifteen feet of windows overlooking Central Park, and







ABOVE: The golden hue of the wide-board oak flooring complements the warm tones of glazed walls, giving the spare Entrance Hall a unified appearance. Over the Chinese altar table is a 17th-century Flemish mirror. The open stair replaced a closed one. RIGHT: Serenity extends to the Living Room, where the designer, inspired by "pastel shades of sea-washed pebbles," upholstered sofa and chairs in handpainted canvas from Donghia Showrooms. The Afghan durrie is from Patterson, Flynn & Martin. Brass water jugs were found in India.

two greenhouses out on the terrace."

For the owners, whose enchantment with travel influences their whole approach to life, a feeling of unencumbered space is essential. Purity of design allows each area to conjure up its own mood with evocative art and furnishings acquired in faraway places. For such poetic interludes, the detachment of space is a psychological and aesthetic necessity.

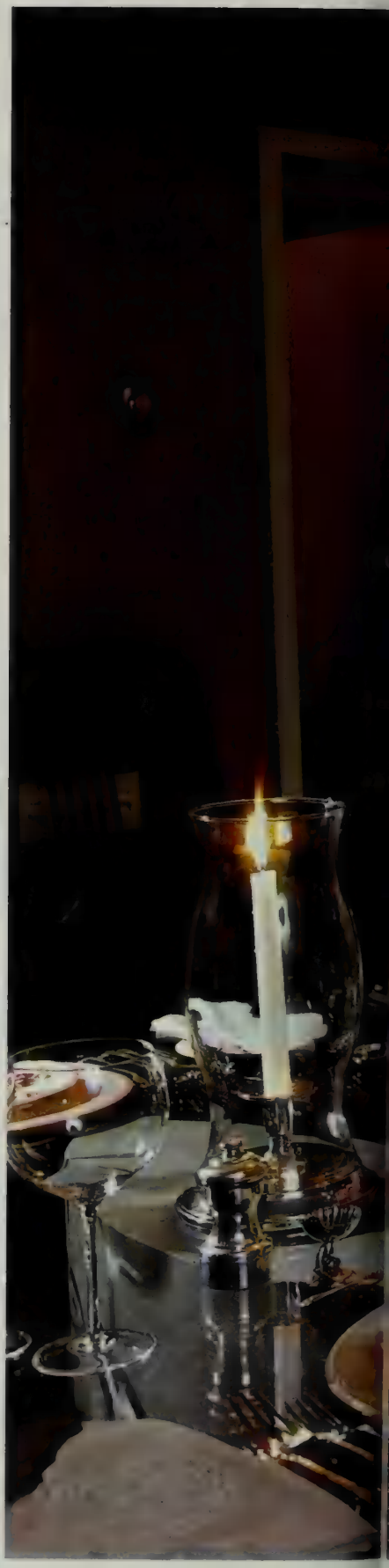
"If you think you can do this type of planning without an architect, you're on an ego trip," says Mrs. Cummin. "The mantels and staircase are all that is left from the original house. Christopher Owen concentrated mainly on resculpturing the interior, while creating a balanced exterior. His eye for proportion is superb."

After designing earlier homes for the Cummins in Manhattan and Sun Valley, Mr. Owen knows his clients well. "They wanted an architect who would dramatically reinterpret the inside in classic contemporary form while keeping the outside relatively traditional and understated. Controlled geometric forms achieved the balance—45- or 33⅓-degree angles, along with segments of circles and sinuous curves that soften an otherwise harsh series of lines."

Although their other residences are also contemporary in design, this home incorporates a particularly sensitive use of space, and the interiors pay homage to its soothing qualities. "The spinning stops here," says Arch Cummin, in reference to their busy







ABOVE: Contributing to the sleek lines of the Kitchen are white English oak cabinetry with oak-block and stainless-steel tops. Windows open onto the northern view from the house. The floors are of Welsh quarry tile. Baskets are from Africa, Colombia and the Philippines. RIGHT: A blend of old and new in the Dining Room is evidenced by Josef Hoffmann chairs set around a contemporary glass table with marble bases, designed by Mrs. Cummin. The painting is Helen Frankenthaler's *Northern Lights*. Handpainted dinnerware is from Tiffany.

Manhattan pace and travel schedules.

The glass-enclosed sun porch, with freestanding columns, white banquettes and twirling fans, suggests an F. Scott Fitzgerald setting for pond-dreaming days and star-gazing nights. "It's a transparent house, because the outside is much more important than the inside," Mrs. Cummin explains. "That's what lends the romance." In the summer, guests relax by the pool, while hummingbirds dart through the hibiscus.

"I believe walls and floors are the most important design elements in a home," says Diane Cummin. "Colors should flow without interruption. And I never allow fabrics and colors to compete with the outdoor elements. That's why I chose fabrics in neutral tones for the sofa and chairs in the living room. The colors are like pastel shades of sea-washed pebbles."

Throughout the house, her affinity with nature is apparent. "The outdoors always affects my interior designs—even my selections of paintings," she observes. In the dining room, Helen Frankenthaler's *Northern Lights* becomes a focal point for an intimate setting cloistered from the beachfront when silk draperies are drawn in the evening. Against this backdrop, Josef Hoffmann's cane chairs, and a settee for two set the scene for cozy candlelight dinners.

In the living room, an Art Nouveau chaise longue by Thonet, eighteenth-century Japanese garden seats, brass water jugs from Jaipur, and an intriguing wooden Rajasthan horse become poetic allusions, rather than accent pieces. With sweeping vistas of sea and sky, the master bedroom is almost lyrical in its simplicity. Here, too, the myriad charms









TOP: Soft tones and textures in the Master Bedroom enhance the sweeping view of ocean and sky. The hand-embroidered bedspread and table cover, from mainland China, and a small silk rug from Kashmir were acquired during the owners' extensive travels. ABOVE: Floor and walls of marble are featured in the Master Bath. The carved wood and wicker chair is from India. A bank of mirrors reflects the waters of Sagg Pond. RIGHT: Chaise longues, with cushions covered in fabric from Groundworks, and a Casa Bella umbrella flank the pool.

of exotic treasures are ever present.

Agreeing that imagination is the temporary suspension of disbelief, the Cummins and Mr. Owen have resculptured a house to contain the touchstones of poetry. In their summer home, imagination is the precious reward for allowing space itself to be the inspiration of design. □

—*Alma Jones Waterhouse*







Art: Exalting the Flower

Modern Focus of an Ageless Theme

LEFT: *White Peony*, Helen Torr, circa 1930. Oil on paper; 20" x 15". Sharing an interest in natural forms with her husband, artist Arthur Dove, Helen Torr adapted elements of his abstract approach to her more realistic style. Here, undulating lines and simple curvaceous shapes capture the organic sensuosity of this delicate bloom. Graham Gallery, New York.

OPPOSITE: *Black Iris*, Georgia O'Keeffe, 1926. Oil on canvas; 9" x 7". O'Keeffe, an advocate of the close-up image, began painting flowers early in her career, often producing several variations on a favored theme. In this work, lacy petals of smoothly graduated tones mysteriously shield the shadowed core of the iris, creating a seductively abstract image. Richard York Gallery, New York.

LEGEND TELLS US that it was in the service of love that the first painting of flowers was created, some twenty-four hundred years ago. During the reign of Alexander, the artist Pausias won the beautiful but unyielding Glycera by painting a superb floral bouquet as evidence of his affection.

Innumerable masters have echoed Pausias in their fascination with the art of the flower, and yet for many centuries the classical regard for the flower as an artistic subject in its own right was all but lost. During the Middle Ages, the flower became little more than a symbolic and decorative servant of painting and manuscript illumination. When a noblewoman of late Medieval times opened her *Book of Hours*, the intertwined blossoms of the lily, the columbine, the violet and the rose served only to frame the text and to bring to mind the ideals of purity, modesty, and divine love. Dürer's magnificent watercolors of the *Iris germanica*, and Leonardo's meticulous studies of the wood anemone break this tradition. They at once proclaim the importance of the flower and anticipate the great age of floral art that was to come; never again would the artist ignore the symphony of pattern and color the flower so freely offers.

As a passion for horticulture swept Europe, the superb canvases of the seventeenth-century Flemish and Dutch masters Brueghel de Velours, Bosschaert and de Gheyn were created. Exotic flora had been introduced from the East, and the rich burghers of the Low Countries engaged artists to record the most splendid blooms in their gardens. Each blossom was depicted with utmost fidelity in carefully symmetrical bouquets, which, according to D'Argenville, "lacked only the scent they seemed to give forth." A small universe of attendant creatures—white rabbits, parrots, butterflies, caterpillars, snails and lizards—added a touch of whimsy to these arrangements. At a time when a "collector" might exchange 4,600 florins, a gilded coach and two horses for a single rare tulip "graced by silver, lilac, and soft rose," it is easy to understand the desire for a painting more lasting than a transient bloom. Louis XIV commissioned hundreds of works for this reason, as did the margrave of Baden-Durlach, who owned an astounding 6,000 paintings and drawings of flowers. A century later, even while imprisoned in the Temple, Marie Antoinette sent for the brilliant Pierre Joseph Redouté to record the bloom of a favorite cactus.

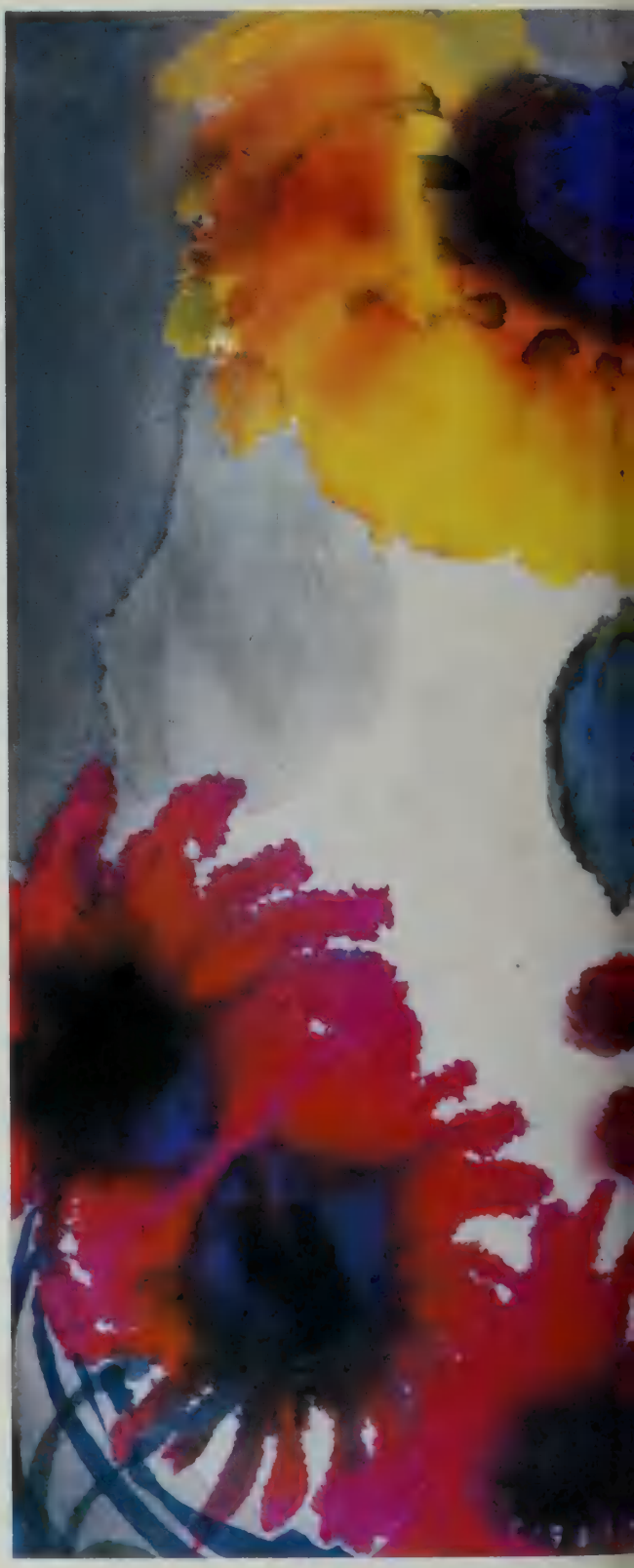
With his loose brushstroke and dazzling bouquets of mallows, and of chrysanthemums, Fantin-Latour continued the exploration of the floral subject in the nineteenth century. The priorities of the painter had changed greatly, however. The elaborate contrivance of the seventeenth- and eighteenth-century floral still life began to disappear. In Renoir's



Flowers, 1964, Andy Warhol. Silk screen on canvas; 48" x 48". Stylized blossoms of brilliant colors are set in bold relief against the darkness of verdant grass. Warhol, a prominent figure in the Pop movement, used flowers to form an enigmatic study in contrasting textures. Leo Castelli Gallery, New York.



Red Rubrum Lily—'81, Lowell Nesbitt, 1981. Oil on canvas; 50" x 50". Nesbitt's signature style—the depiction of large-scale, frontally viewed flowers—is illustrated by a brightly spotted lily whose petals aggressively fill the canvas with pulsating vibrancy. Andrew Crispo Gallery, New York.





Sunflowers, Emil Nolde, 1939. Watercolor on paper; 13" x 18". A leading member of the German Expressionists, Nolde renders this lyrical group of summer flowers in vivid colors. The descriptive forms emphasize the implied emotionalism of a simple garden scene. Karl and Faber, Munich.



ABOVE: *Flowers #6*, Thomas Hart Benton, circa 1915. Oil on paper; 6¼" x 8". Departing from his thematic murals and paintings depicting regional America, Benton, employing elements of the Synchronists, groups colored shapes into a rhythmically patterned array of flowers. Barbara Mathes Gallery, New York.

OPPOSITE: *Aerial Red*, Richard Lytle, 1981. Oil on canvas; 74" x 54½". The complex energy of nature is heroically presented in this contemporary composition detailing the soft tangibility of lustrous blossoms floating amid a surrealistically rendered landscape. Marilyn Pearl Gallery, New York.

voluptuous roses and Monet's iridescent water lilies, light and texture announce their importance. Line and color, too, become more expressive as artists imbue the flower with their emotions. Van Gogh's sunflowers project joy in eloquent tones of yellow and ochre with only a hint of tension, yet herald Soutine's tortured gladioli of 1919. The intensity of these highly expressionistic blossoms makes it easy to understand how Soutine, lost in a creative passion, once dislocated his thumb while fervently snatching a brush pot.

By contrast, Chagall engages us in an entirely different manner. His flowers speak the language of love, as *amoureux* nestle in the center of a nosegay or float in the heavens, joined to earth only by a great bouquet. Matisse shares this exuberance, but his anemones and cyclamens express it with rhythm, form and color. If, for Matisse, art must "soothe . . . like a good armchair," the gigantic, overscale flowers of Magritte and O'Keeffe ask us to "see." The enormous rose in Magritte's *Tomb of the Wrestlers* forces us to experience in a new, more profound manner, and like O'Keeffe's orchids and calla lilies, directs us to explore the simple objects about us. As O'Keeffe once wrote, "Nobody sees a flower . . . so I said to myself . . . I'll paint it big and make even busy New Yorkers take the time to see what I see of flowers."

O'Keeffe's monumental images are far removed from the meticulous naturalism of the Flemish School. But whether explored in a twentieth-century vocabulary or in the language of the early masters, the art of the flower holds us entranced, to breathe forever the perfume of blossoms that defy the limitations of time. □

—*John A. Cuadrado*





Spontaneity and Surprise

Orchestrating Art and Antiques in a Manhattan Duplex

INTERIOR DESIGN BY WILLIAM HODGINS, ASID
PHOTOGRAPHY BY PETER VITALE

In his design for a Park Avenue duplex, William Hodgins created a relaxed setting for a collection of heirlooms, antique furniture and Impressionist paintings. ABOVE: A herringbone parquet floor lends a sense of architectural space to the Entrance Hall. Chair seat fabric from Clarence House. OPPOSITE: An 18th-century Venetian mirror and Chinese table are indicative of the blend of pieces in the Living Room.





ABOVE: Because the Living Room receives little natural light, the designer has used pale background tones to brighten the interior. The sunny silk taffeta draperies are from Clarence House. Copied from a 19th-century model, the needlepoint carpet from Stark Carpet complements the needlepoint fabric of a mid-18th-century French armchair and serves to unify the color scheme. OPPOSITE: Near the window in the Living Room, family photographs personalize an English Regency rosewood and gilt cabinet. A 19th-century English ceramic dog and a Chinese bronze horse add further informal touches. The table cover is from Brunschwig & Fils. The design pays close attention to tone, texture and scale. Mr. Hodgins says it is "meant for an international style of living, without the imposition of rigidity and formality."







ABOVE AND OPPOSITE: Because the apartment has no library and the owners possess a large collection of books, bookcases were added to the Dining Room. The brass chandelier is 17th-century Dutch style, while small lamps in the bookcases bathe the room with soft, peripheral lighting. Oval-back chairs in the Louis XVI transitional style provide graceful counterpoint to the solid lines of a 19th-century French country dining table. Darker elements in the room gain projection from a predominantly pale décor. Carpeting from Stark Carpet; stemware from Tiffany.



WHILE FINE PAINTINGS and heirlooms convey that feeling for tradition found at the heart of all classical design, objects alone seldom suffice. Poorly assembled, a host of precious items could easily result in a sterile, museumlike interior.

Such was the challenge William Hodgins successfully met in his design for a Georgian-style Park Avenue duplex apartment. Possessors of a collection of nineteenth-century Impressionist art, together with some outstanding antique pieces, his clients were wary of inhabiting a stodgy "theater set" of an apartment. They live casually, and feel that furnishings and artwork should appear to have been assembled in an informal, spontaneous way.

The designer's task was further complicated by the requirement of multiple use. The owners wanted a residence that would be comfortable and cozy when they were alone, but they also needed the flexibility to accommodate dinner parties.

Mr. Hodgins's solution: an easygoing design with a natural, lived-in look. Objects would be made to appear as if they had come together over time, rather than all at once; furniture would be blended in an easy mix of styles and periods; paintings would preside over all, lending their color and beauty to the rooms. In turn, this relaxed setting would generate the cozy ambience desired. The designer says, "We housed a handsome collection of paintings and objects in a very natural way."

Working closely with clients is obviously essential to achieving this apparently spontaneous effect. "I feel it is very important to understand, to sense my clients' feelings for their homes," William Hodgins comments, in describing the personal style he employs and the kind of atmosphere he likes to establish.

However, even more important in implementing his concept were the kinds of objects he chose to accompany the collection already in place. Instead of indiscriminately adding precious antiques, the designer carefully selected a few important objects, such as the unique eighteenth-century Venetian mirror, and the lacquered coffee table incorporating a Chinese coromandel screen, which set the tone in the living room. He also included a number of custom-made items, in keeping with the style of the existing antiques. "Instead of antiques, specially designed furniture can be used for particular space requirements," Mr. Hodgins says, by way of underlining the allure and flexibility of such pieces. And the understated, careful placement of these custom-designed pieces works to unify the rich mélange of antiques and objets d'art in the apartment.

In the living room, a pair of sofas, in textured linen and cotton, a fireplace bench, upholstered in a soft, cream-colored suede, and a comfortable chintz-covered armchair and ottoman are among those custom-made pieces establishing a graceful air of their own amid antique objects and paintings. A specially designed commode in the master bedroom is both larger and more flexible than many antiques. It also has the interesting and authentic added touch of labeled drawers. Explains the designer, "The commode had its inspiration in nineteenth-century pharmacy cabinets, when all drawers were labeled. This kind of detailing makes the piece much more personal."

Mr. Hodgins's attention to the intricacies of tone, texture and scale works to ensure a feeling of relaxation and flow throughout. Bright taffeta draperies add lightness to the living room. In an upstairs bedroom, English chintz creates a whimsical romantic air, used by the designer as a countervailing force to the formality of some of the other objects. And the buoyant, accessible mood of the guest room is accentuated by the height of an oversize, nineteenth-century Italian painted mirror.

Rather than appearing as overwhelmingly obvious or rigid strokes, details such as these are essential to the feeling of spontaneity envisioned by the designer. "I do feel it's a delight to have pleasant, quiet surprises," he remarks.

At the same time, for all the casualness, a unity is at work both in and between the rooms. Brown chintz pillows in the living room gently allude to the covering of a nearby chair. A bright, floral needlepoint rug provides an easy transition between the living room and the dramatic mulberry wool draperies dominating the adjacent dining room. The light hues sprinkled in the entrance hall, dining room and living room both anticipate and set the stage for the burst of whimsy running through the bedroom areas upstairs.

However, what finally makes the overall sense of pattern work is an orchestration so subtle that the design comes together as a kind of after-effect. It operates in such an even, unassuming way as to imply the absence of any design at all. "It's meant for an international style of living, without the imposition of rigidity and formality," William Hodgins says, in summing up the impulses behind his concept. "By such means, the apartment quietly gives a sense of serenity and quality."□

—*Francis Levy*

OPPOSITE AND COVER: The Master Bedroom is radiant with light. Contributing to the buoyant mood are *Cabbage Rose* wallcovering and chair and ottoman upholstery from Rose Cumming. Beside the mirrored French doors, which lead to the dressing area, is a 19th-century japanned cabinet. The French terra-cotta bust, and English print after Canaletto, are also 19th century. Carpeting from Rosecore. "The apartment," says Mr. Hodgins, "quietly gives a sense of serenity and quality."



Gardens: Spring Tapestry of Color

English Landscaping in Pennsylvania

PHOTOGRAPHY BY DEREK FELL

THE GARDEN AT *Glencoe*, the Unionville, Pennsylvania farm of Sir John and Lady Thouron, is the fruit of more than twenty years of thought and planning. "When we moved here," Sir John recalls, "there was no garden. There were only four trees, and the horses used to put their heads in at the windows."

Unionville is horse country, and



Glencoe is a stud farm. When Lady Thouron's father, Lamott duPont, sold off 15,000 acres, he saved this 450-acre horse farm for his daughter. The cultivated garden now covers more than fifteen acres.

Today, hundreds of trees, including rare species, grace the rolling landscape of this perfect English garden. There are willows by the stream, a tall spire of drooping hemlock, a gnarled hazel, a swamp magnolia that is delightfully fragrant, and Sir John's favorite tree, a beech.

But this landscape is all prelude to the glories of spring and summer. Above all, this is a garden of perennials: rare specimens like Sir John's favorite white salvia; Chinese gentians sent from a British expedition he

A profusion of trees and some two thousand flower varieties bejewel the English-style garden at Sir John and Lady Thouron's Unionville, Pennsylvania stud farm, Glencoe. OPPOSITE: Delicately fragrant sweet viburnum and a wild crab apple tree in bloom brighten an expanse of lawn near the residence. ABOVE: A hedge of hemlock shelters rainbow-hued herbaceous borders of clary sage, lilies, campanula, lamb's ears and snowflower pinks. Notes of golden yellow are introduced by mullein, coreopsis and California poppies.



The garden is an ever-changing tapestry of color, texture and design.

helped finance—"A sensation," he maintains, "because you can't grow them here"—tiny blue lupines, which he retrieved from a California mountaintop ten years ago; and a rare yellow clivia from Yorkshire. "Every year it wins a medal for someone I've given it to," he says proudly.

A former officer in Her Majesty's Black Watch regiment, Sir John does not look kindly on people who persist in raising their eyebrows when he says he gardens. "In Scotland, where I grew up, it is the men who usually do the gardening and the women who generally arrange the flowers." He was knighted in 1976 and claims to be "the first and only Britisher to be knighted in American waters." Queen Elizabeth was in



Philadelphia for the Bicentennial, and the *Britannia* was anchored in the Delaware River for the occasion.

Every year, when the garden is at its peak, Sir John and Lady Thouron give a garden party. Huge fuchsias dripping purple blossoms are brought from the greenhouses and hung on the terrace, and hummingbirds sup from the orange blossoms of the trumpet vine that clings to a tall spruce.

Beyond the terrace and a small pool framed by rare dwarf spruce, the long border cuts a brilliant swath across the lawn. One hundred and fifty feet long and twenty-two feet wide, it is arranged in the English manner, with giant alliums in the background, medium-size white salvia next, and

OPPOSITE: Emblazoning the softly rolling landscape, a border potpourri includes African daisies and verbena, pinks, phlox, purple coneflowers and cinquefoil. ABOVE: Mixed narcissus scattered near crab apple trees and a weeping hemlock lend the garden an air of pastoral innocence.



English red and pink poppies in front. With some two thousand flower varieties featured, the garden is an ever-changing tapestry of color, texture and design, drawing visitors from as far away as Australia.

Sir John climbed the Alps and the Pyrenees in search of the 750 species that grace the Alpine Garden. He diverted a stream so that it flows down through the garden into the lake below, where wild ducks congregate. Here, hardy geraniums are tucked in with rock jasmine from the Swiss Alps and yellow monkey flowers.

Although he has a staff of gardeners, Sir John has devised a little garden in front of the stable "as a sort of demonstration to show what one person can manage easily." For it he developed a cardinal flower with tiny orchidlike blossoms sparking an atypically large eighteen-inch head, and a pale pink *Dianthus Rachel*, a miniature hybrid he named in honor of his granddaughter.

In his travels, Sir John always has a keen eye for a rare plant, a particularly lovely flower, or an unusual species. One such specimen, a pale pink



magnolia that blooms in August, is espaliered on the stable wall. Sir John spotted it blooming in a Kensington garden when he was on his way to a London party. He stopped his taxi, rang the doorbell and asked if he might take a cutting. Permission granted, he clipped it with the penknife he carries in his pocket for just such occasions. "The fascinating thing about gardening is that no matter where you go, you can always find something new. I found the most wonderful flower, for example, a small brilliant blue *Evolvulus glomeratus,* in the woods of Florida," he says. "You have to have an eye for spotting things that other people wouldn't even notice."□

—*Lillian R. Kohn*

OPPOSITE: Colors, textures and forms artfully alternate in a floral composition. In the foreground are two shades of heliotrope set against a swath of crimson cosmos and tiny echiums. Shasta daisies and clary sage provide a light-hued contrast to beds of campanula and meadow rue in the background. ABOVE: Sir John climbed the Alps and the Pyrenees to garner some of the 750 species planted in the Alpine Garden. He diverted the water from a nearby stream and collected rocks from the surrounding woodlands.

To augment the sense of space in a Park Avenue pied-à-terre, designer Michael de Santis used sleek surfaces—lacquered walls and mirrors—and where possible made rooms and furnishings multipurpose. BELOW: The Entrance Hall is sparked by dark mirror, clear mirror in the sculpture niche, and a stainless-steel pedestal, which bears a bronze head of a Buddha. Bench upholstery from Marignan. OPPOSITE: The Entrance Hall opens into the Living Room, thereby enlarging it. The bold monotype is by Jeffrey Beardsall.

EVERY INTERIOR DESIGNER regards an absolutely undistinguished or neutral space as the ultimate challenge, and Michael de Santis is no exception. The apartment he recently completed as the New York pied-à-terre for a couple who spend their winters in Florida is, however, almost a classic of its kind. It was a series of rooms in a vintage hotel on Park Avenue—the sort of structure that belies the notion that anything built prior to 1939 is necessarily elegantly proportioned. There was an additional drawback in that the apartment lacked a view because it was on a lower floor.

Taken as a whole, it might seem an unpromising context for a designer of Mr. de Santis's sensibility. His particular effects of luxury, sleekness and



Transcending Spatial Limitations

Flexible Design for a Park Avenue Pied-à-Terre

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY BY PETER VITALE



depth of perspective would seem to require both greater square footage and something that might be called a view. However, in spite of these limitations, or perhaps because of them, the designer arrived at a reassuringly clear and lucid solution.

The owners were moving from a much larger apartment and were accustomed to a great deal of storage space, as well as to entertaining frequently. Thus, the problem was one of accommodation: how to work within the smaller living space, while retaining the objects and accessories essential to a sophisticated residence.

The answer was essentially to plan the apartment around complex and extensive storage systems. This entailed reducing the scale of the apartment still further. In the bedroom, for example, generous closet space sliced several feet off the width of an already rather small room. Mr. de Santis was able to compensate for this loss by giving the walls of the bedroom richly lacquered surfaces that impart a luxurious sense of scale while emphasizing the intimate nature of the room. This motif of sparkling and delicately festive surfaces, which continues throughout the entire apartment, is the central device that Mr. de Santis used.

"We're living in a changed world," says the designer, "and this is something the majority of my clients realize. People are very aware that it takes more planning and thought than ever before to create a harmonious environment, and that good solid design gives their immediate surroundings greater longevity."

Mr. de Santis also discerns other changes that are reflected here and in



ABOVE: The basic monochromatic color scheme of the Living Room, and the balanced arrangement of simplified elements, counteract spatial limitations. The painting above the modular seating units is by Fred Brandes. The units are covered in Clarence House fabric. Quilted upholstery is from Craig Fabrics. The rug, from Stark, underscores a Karl Springer table ornamented with accessories from Ambience. Light fixtures are from Lighting Associates; crystal, from Tiffany. OPPOSITE: The dining table, at one end of the Living Room, can be raised or lowered to serve different purposes.



his other recent designs. "I think that the urge for simplicity, while somewhat tempered lately, is still a very important phenomenon. And the need for authenticity is also greater than ever. There is a reluctance to be swamped by possessions and a preference for objects that are of a more refined and enduring quality."

Incorporating these perceptions into the design of this apartment, the designer carefully worked out the dual nature of many of its elements. A perfect example is the study, essentially a bedroom for the owners' son when he is home from college. At other times it can serve as a guest room. Its most frequent use, however, is as a retreat within a retreat, for ultimately the entire apartment is a sort of latter-day hermitage, an escape from the bustle of the city into a measured, peaceful little universe.

"I think that changing times are making us all more innovative," says Mr. de Santis. "It means creating furniture that serves a multitude of purposes." A table in the living room illustrates this principle. It has an extendable base, and at the press of a button it becomes a card table. "Sofas should metamorphose into beds; windows should double as mirrors, perhaps, or simply be shimmering rectangles in the evening. But every detail must count in the kind of urban world we inhabit today." Complex, sometimes even a little capricious, yet withal it is a logical and disciplined approach to a distinctly contemporary circumstance. □

—*Peter Johnson*



ABOVE: Illustrating the versatility of the design concept is a Study that also functions as a guest room: The sofa, from Avery Boardman, can serve as a bed. Swing-arm floor lamps and small cylindrical tables covered in lacquered linen inject symmetry. The three-dimensional acrylic on canvas artwork, titled *Capri*, is by Charles Hinman. OPPOSITE: A pastel palette makes the Master Bedroom a gentle haven for repose. The recessed niche above the bed exhibits Alice Baber's *Pink Wind*. The bedcovering, headboard upholstery and pillow fabric, from Manuel Canovas, contribute to the harmony of hue, complemented by carpeting from Stark and chair upholstery from Schumacher.



"A HOME IS A NEST, where the most important thing is not the surroundings, but who lives there," fashion designer Giorgio Armani observes. "I never want to feel that I am an object in my own home." Armani designs the homes he lives in with this principle in mind. His interest in interior design has become more than a hobby, since he has discovered the pleasures of living in an environment he himself has created.

"Interior design is something like putting on a comfortable, unconstructed jacket," Armani explains, and his home in Forte dei Marmi, on the Versilia coast of Tuscany, seems to capture this concept. Here he and his friends relax in an atmosphere of spacious harmony, in comfort, with unifying colors and a feeling of warmth. "I chose Forte dei Marmi because Versilia represents a traditional holiday resort for those who live in Milan," he says. "It was, and still is, a convenient location where people gather for leisure-time activities. I wanted to experience this atmosphere and to avail myself of the generous spirit of its inhabitants, who accept the visitor





ARCHITECTURAL DIGEST VISITS: Giorgio Armani

PHOTOGRAPHY BY JAIME ARDILES-ARCE

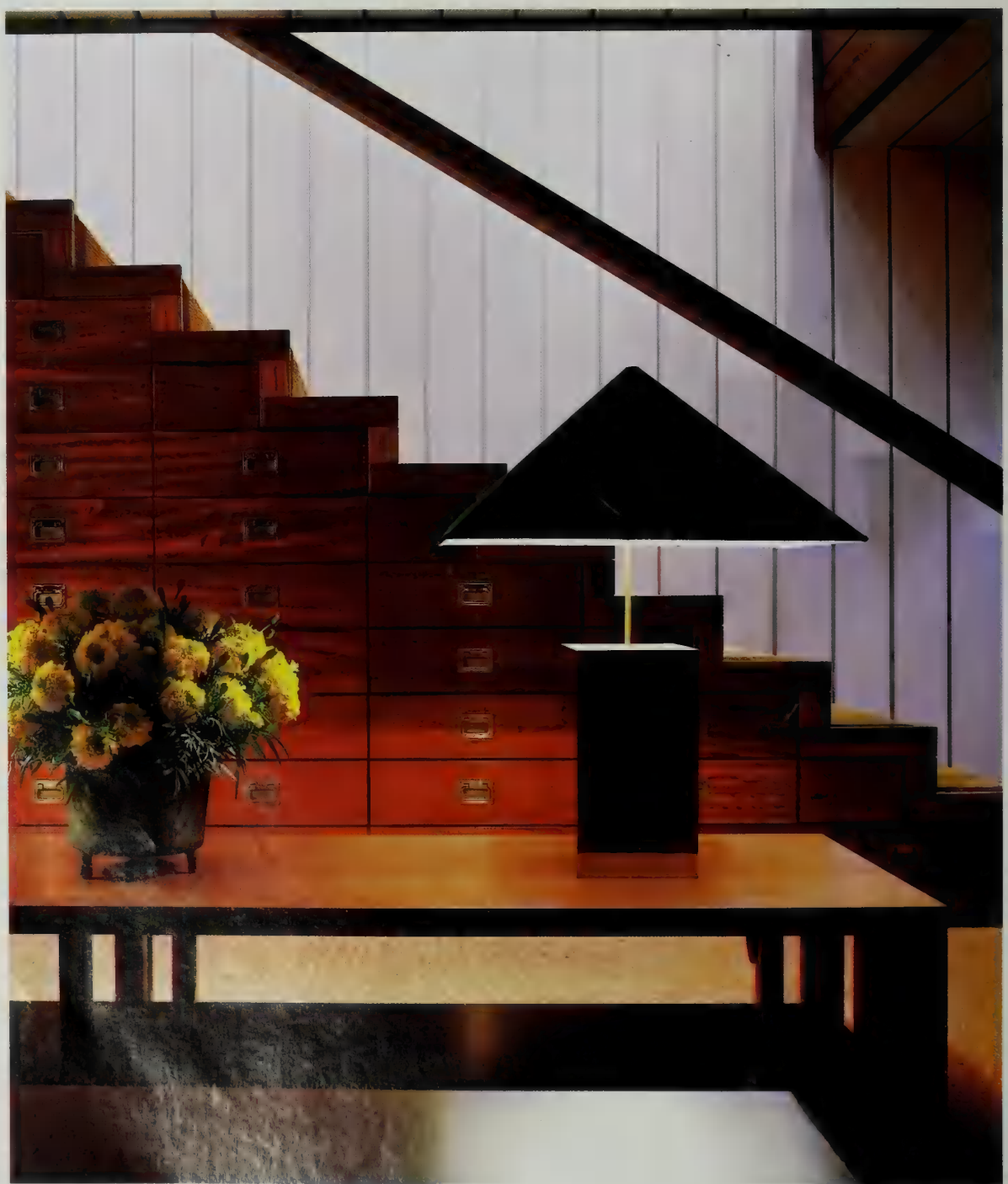


OPPOSITE: Fashion designer Giorgio Armani. ABOVE: An old farmhouse in Forte dei Marmi, on the Versilia coast in Tuscany, provides Armani with the traditional, yet updated, setting he desires for his leisure time. He retained the typically rustic exterior of the residence, which had been restored around 1940, but completely restructured the interiors. FOLLOWING PAGES: For the Living Room, Armani created a polished contemporary décor that emphasizes the architectural, the linear, the orderly. As in the cut of his clothes, there is no extraneous detailing. Coconut matting on the floor, and wood and aluminum strips on the walls and ceiling, form a clean, consistent background here and throughout the house.





"Interior design is something like
putting on a comfortable, unconstructed jacket."
—Giorgio Armani



ABOVE: Giorgio Armani came upon the idea for the graduated chests of drawers in the Living Room while leafing through a Japanese magazine. "I used it to liven up the stairs," he explains. Of the lacquered table and brass lamp of his own design, he says: "I try to design objects in the cleanest and most clearly defined way, as close to my own needs as possible." OPPOSITE: A 1930s table and chairs occupy the Dining Room. The shuttered and mullioned window, overlooking the luxuriant garden, affirms the history of the architecture.



as a person to be respected," he adds.

His residence is an old farmhouse, restored around 1940. Armani kept the original external shell, but completely restructured the inside. "I wanted to create both summer and winter areas on the ground floor. The summer area opens toward the swimming pool, at the back of the house, and I chose comfortable sofas covered in cotton to give it a fresh, cool look; on the other hand, the winter area has a fireplace and is cozier."

The focal point of the entrance hall is the stairway leading to the upper floors. Instead of a traditional staircase, each step is formed by the top of a chest of drawers. Armani discovered this idea while browsing through a Japanese magazine. "I liked it very much and used it to liven up the stairs," he says. "I also copied, from the same magazine, the idea of opening up the floors on each level in such a way as to create a certain continuity from the bottom of the house to the top; in fact, when you look upward from the base of the stairs, you can see the wood beams of the roof."

Armani's love of the Japanese home is evident throughout the house. Nothing is superfluous; order and elegance of form prevail according to a clear geometric scheme. Continuity is achieved by the use of the same materials: From the living room to the bedrooms, coconut matting covers the floors, while wood and white aluminum strips line the walls as well as the ceilings.

The colors, too, relate in tone from room to room. "I chose warm colors



ABOVE: A stairway winds through Giorgio Armani's second floor Bedroom to the finished attic, its platform landing bisecting the high-ceilinged space, creating a more intimate vertical scale. Mellow wood beams and paneling cover the old roof beams. The mirrored tables add a note of Art Déco inspiration. OPPOSITE: The Studio contains only a distinctive 1911 Josef Hoffmann white writing desk and chair. "I think antique furniture should be used sparingly," says Armani.





that would blend with the wood and the coconut matting, from khaki for the sofas to the gray of my bed—which I designed myself, as I did most of the furniture. If I could find the kind of cleanness of form I want in the objects I see in shops and galleries," he continues, "I probably wouldn't feel the need to design them. I believe there is often too much design and not enough reality. That's one of the reasons I approach these objects with respect. I don't pretend to create industrial design, but I do try to design objects in the cleanest and most clearly defined way, as close to my own needs as possible."

The lighting of the house follows the theme of continuity, with table lamps designed by Armani and spot lights set into the ceilings. "Lamps are necessary because they're among the few things that create an atmosphere—provided they're made according to the traditional concept: base, stand, and some covering to protect the light bulb itself. As far as I'm concerned," he elaborates, "nothing made during the last few years is truly functional; everything has lost its principal function, that of creating an atmosphere. Quite often a table lamp is overdesigned, when its only real role is to give light. The solution of spot lights set into the ceiling is perfect," he adds, "because the elements themselves can't be seen—only the light they have created."

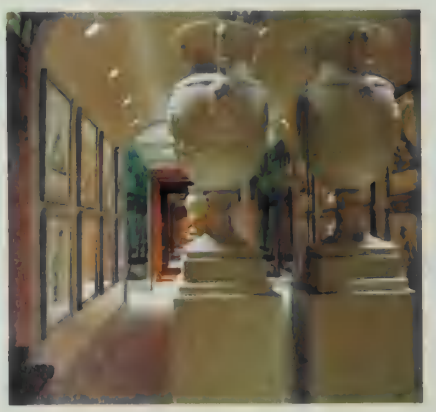
Armani's bedroom on the second floor is furnished sparingly and warmed by a fireplace. A stairway in

continued on page 182



OPPOSITE: The continuous flow of clean geometric shapes and harmonious colors also defines a second Master Bedroom, on the ground floor. Giorgio Armani designed the shades for the 1920 brass and wood table lamps. ABOVE: Slender pines punctuate the garden, where a keyhole-shaped swimming pool is surrounded by wood decking. Armani designed the large rounded shallow end because he wanted "to be able to stretch out at the water's edge and sunbathe."





Inventive Reprise of an Epoch

Art Connoisseur's Apartment in New York City

PHOTOGRAPHY BY DERRY MOORE



The New York City apartment of an art connoisseur features, with room-by-room variations on the theme, a mise-en-scene evocative of the mid-19th century. OPPOSITE: Italian Neo-Classical urns and prints after the sculptures of Canova create a gallerylike mood in the mirrored Entrance Hall. OPPOSITE ABOVE AND ABOVE: In the well-proportioned Living Room, art, furnishings and bibelots reflect the Romantic period's view of the Neo-Classical spirit. In contrast, cashmere shawls, floral fabrics, Oriental rugs and plump upholstered seating add warmth and comfort typical of the mid-19th century. The color of the *faux-bois* cornice and dado was inspired by the Biedermeier secretary cabinet and flanking chairs.

THE ASSURANCE and sophistication of the connoisseur mark the Manhattan apartment that serves as a residence for an international art consultant who commutes between London and New York. With discerning wit and unusual care, he devised an environment in which the elegantly proportioned spaces of the apartment, the collection of nineteenth-century continental artworks he felt it called for, and the interior design, would all be eminently hospitable to one another.

A distinguished New York architect had designed the apartment as a duplex for himself, but the high-ceilinged rooms of the first floor had already been made into a separate apartment when the present resident moved in. During the first year of his stewardship, he modified elements of the apartment—then in disrepair—in order to house the collection he was then amassing. He admired the basic structure of the living room, almost a double cube, and retained it. Those



structural changes he did make were always undertaken with an eye to pleasing symmetries, uninterrupted spaces and graceful sight lines.

Though ever faithful to the epoch—from the end of the eighteenth century to the middle of the nineteenth—and a continental viewpoint, the resident inventively used stylistic variations of Neo-Classicism, Empire, Biedermeier, and Third Empire, to govern each room or area. The entrance hall, with Neo-Classical urns and rows of prints after Canova's sculpture, adroitly suggests an early-19th-century sculpture gallery.

The charms of the living room are, aptly, those depicted in Biedermeier era paintings portraying an enviably ordered life enjoyed in comfortable

Seminal pieces betokening the Neo-Classical mix in the Living Room include the Louis XVI–style marble mantel, the Empire clock based on a Percier and Fontaine design, and the later Russian chest, circa 1820. Study of a bearded man is by Thomas Couture; the allegorical bronze is by Bartholdi, sculptor of the Statue of Liberty.



The arrangement of paintings in the Living Room is typical of the period from the 1830s to the 1850s. To the right of a portrait by Alexandre Steuben are a Neo-Classical interior scene and a Cesare dell'Acqua equestrian painting. The demilune-framed fresco studies are by Romain Cazes; the patinated bronzes are by Dalou.

domestic surroundings. Artfully placed are the beguiling objects deluxe, curiosities and bibelots beloved in the nineteenth century. The superb array of objects, colors and materials sets the stage for numerous paintings and sculptures, many referring to other times and traditions: the Classical, Medieval, and otherwise exotic. For the stenciled ceiling in this room, the resident took inspiration from a 19th-century example, that of Elizabeth of Bavaria's bedchamber at the Munich Residenz, reproduced in Mario Praz's study of the epoch, *An Illustrated History of Interior Decoration from Pompeii to Art Nouveau.*

In the master bedroom, the military-style wall drape with a picture suspended from it was inspired by a



Delacroix watercolor. Whereas that room and the adjacent dressing room are Empire in theme, the Middle East—the so-called *orientalisme* that fascinated people in the mid-nineteenth century—provides the aesthetic foundation for the guest room.

Ensembles were achieved and elements wedded with painstaking care throughout the apartment. Thus, high along one wall of the living room is a series of sanguine and chalk drawings of classicized female figures, the demilune frames serving to emphasize the arched recesses and moldings of the room.

Major pieces of furniture were pivotal to each of the settings. A handsome Biedermeier secretary cabinet, with many secret drawers and varied

The opulent Chinese Library takes its inspiration from a Chinese Export lacquered cabinet, which exhibits a collection of blue and white export ware, also from China. Further unifying the jewel-box-like setting, the embellishment of the wall paneling echoes the forms of the porcelain garniture.



Replete with Austrian shades, fringes, needlework pillows, and paintings placed over bookshelves, the Dining Area reflects the love of surface decoration evident in mid-19th-century décor. The German Empire-style center table bears a Paris porcelain gilt and bisque fruit stand, circa 1810.

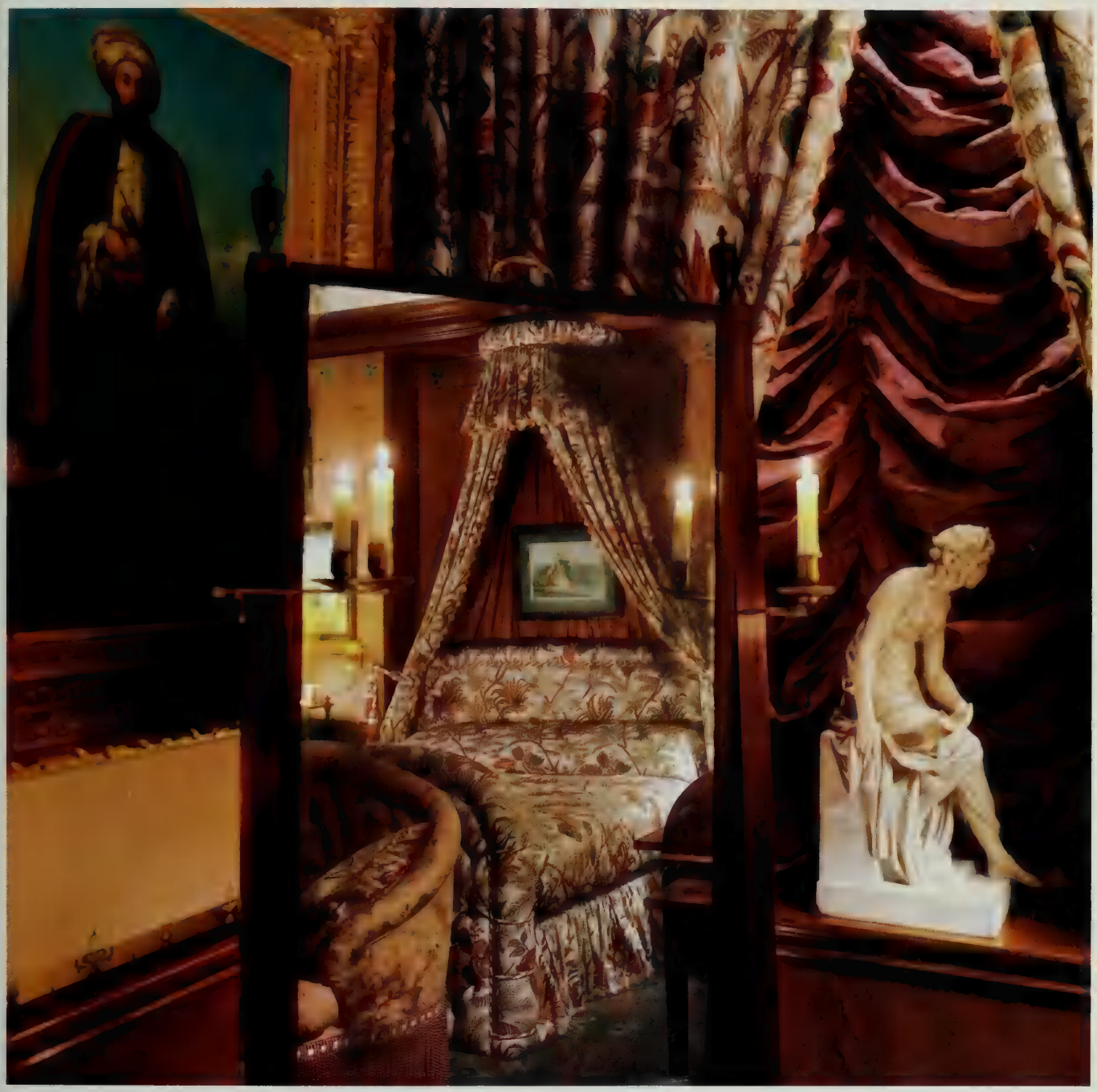
materials including alabaster columns, is the focus at one end of the living room. It quite literally set the tone for the room: Together with the *bois clair* of the Biedermeier chairs, it provided the color tone for the *faux bois* of the cornice and dado. Similarly, the library is keyed with meticulous care to black and gold lacquered furniture and a Chinese cabinet. But this color scheme was arrived at only after the chrome yellow with which the resident had previously painted the room proved unliveable.

The knowledgeable connoisseur particularly savors the quality of the artworks collected for the apartment: the way the paint is handled in a fine oil by Thomas Couture or in a rare study by Théodore Chassériau; or the

crispness of the "best" cast of a bronze sculpture edition. He is interested even in the smallest details of the paintings—for instance, the visiting cards tucked into a mirror frame depicted in a charming interior scene. The canvases he has assembled include those of "petits maitres" whose names are not familiar even to specialists. But it was quality, rather than



ABOVE: A lit-en-bateau, by Jacob, is the focus of the harmoniously hued Dressing Room. The Italian mahogany cabinet is adorned with Pompeian-style painting insets, while the ceiling is stenciled with Neo-Classical motifs. The portrait of a hussar is by Jean Vibert. LEFT: The military-style wall drapery in the Master Bedroom is based on Delacroix's watercolor of the count de Mornay's bedroom. The drawing set against the draperies is by Jacques Louis David. Dark striped wallcovering sets off the antique giltwood filet along the cornice.



In the Guest Room, the chintz bed upholstery and canopy, reflected in the English cheval mirror, express the mid-19th-century taste for *orientalisme*. François G. LePaulle's portrait is of a British colonel, an honorary bey at the sultan's court. The watercolor over the bed, *A Study of 'Lady R' in Turkish Costume*, is by William Page, and the marble sculpture is from the atelier of Louis Claude Vassé, circa 1750.

renown, that guided his selections.

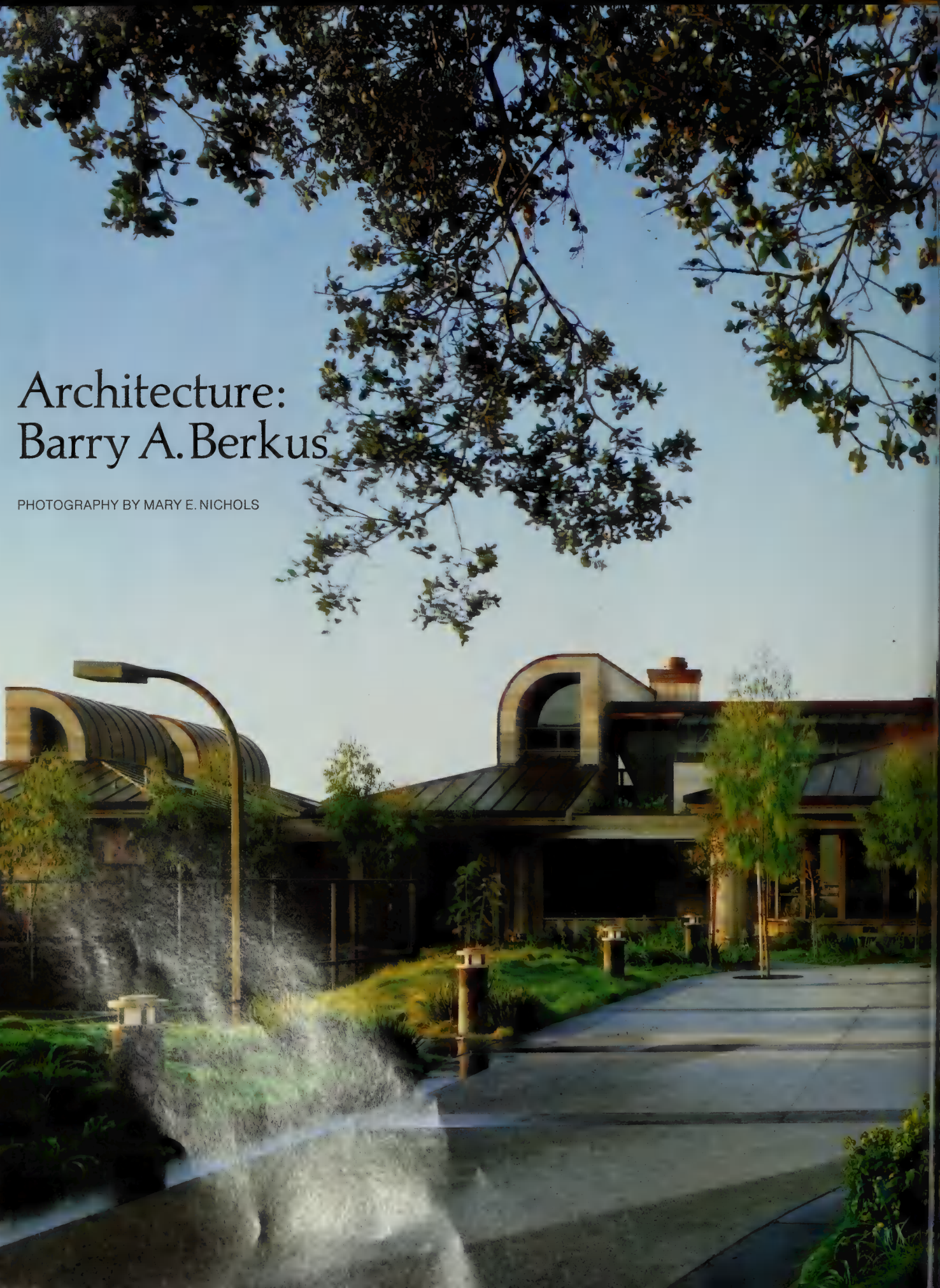
The singular delights of individual artworks are multiplied through the ingenuity of their placement. Thus, in the living room a special theme comprising a veritable collection within a collection is of artists in their studios or at their easels. Elsewhere the many portraits throughout the apartment reflect the nineteenth-century penchant for celebrating persons of consequence and accomplishment.

A thoughtful intelligence is everywhere evinced in this elegant but very domestic setting. The ensemble demonstrates how crucial a contribution a collector may make in fashioning a whole grander than the sum of its often wonderful parts. □

—Aimée Brown Price

Architecture: Barry A. Berkus

PHOTOGRAPHY BY MARY E. NICHOLS







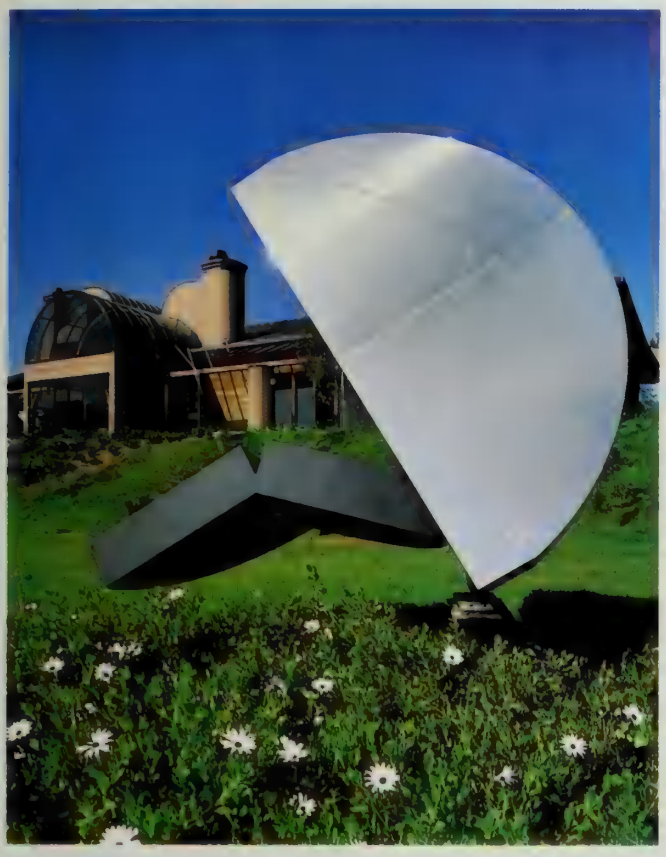
THERE ARE TYPES of architectural commissions that present design challenges capable of inducing writer's block in an architect. Barry A. Berkus faced four such challenges in designing a house on a magnificent hillside overlooking the Santa Barbara Channel. This house, located on acreage within the former Hope Ranch, was, first of all, to be his own. In the case of houses done by architects for themselves, expectations run high. An architect's own residence is understood to be his architectural statement—there can be no excuses.

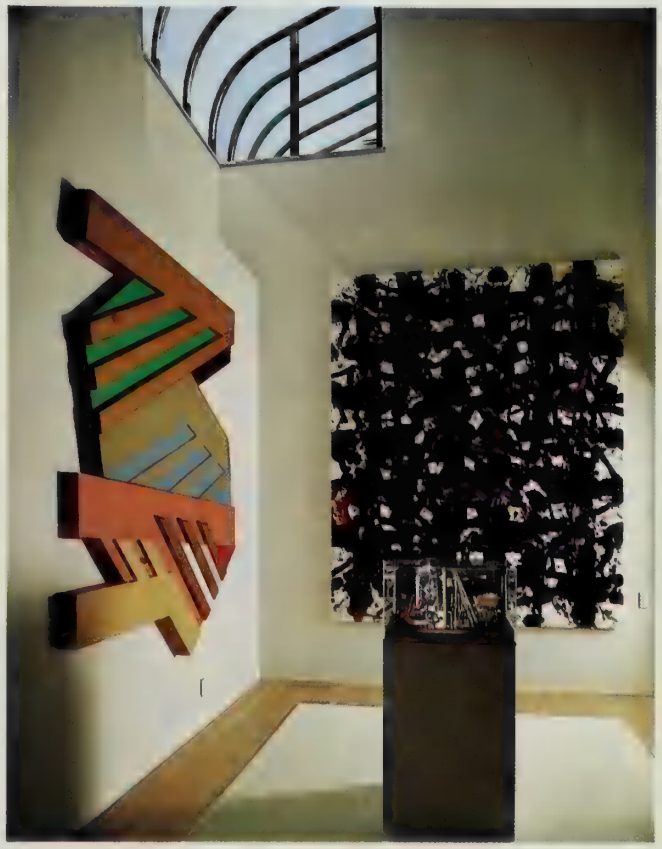
The second challenge was that of designing architecture that would accommodate art: The Berkuses have an extensive museum-quality collection of contemporary art, and Barry Berkus's architectural statement had to in some way match the quality of the art, but not compete with it. He also had to solve the design problem of how to keep a house a home when it is also a gallery. Moreover, there was an inherent conflict of interest because the house was to be closed, for viewing paintings, yet open to outside vistas—mountains on the north, and the ocean and Channel Islands on the south. The paintings needed to be seen against opaque walls; the views required glass.

Mr. Berkus's first response was to build a gallery below the house, in a space specially designed for viewing paintings and sculpture; the architect could resolve the conflict of interests simply by separating them. "But we wanted to live with the art," says Barry Berkus. So he set about planning a building that would be both home and gallery—enclosed as a viewing space, but open to vistas.

Mr. Berkus has succeeded in designing a house on two scales—for paintings, and for people. To develop broad walls for paintings inside the house, within an otherwise domestic architectural vocabulary, he "designed the proportions of the house for the proportions of the paintings." He punctured the long, low roofline with vaults that bring light onto expansive interior walls, and into spaces.

From the driveway and generous





One of many challenges architect Barry A. Berkus met in designing his own Santa Barbara home was to create an architectural space that was open to the spectacular outside vistas, yet closed enough to accommodate the Berkuses' museum-quality collection of contemporary art. PRECEDING PAGES AND OPPOSITE: From the Entrance Court, the roofline of the 122-foot-long house introduces a progression of flowing, geometric forms. "Wood," the architect says of the exterior redwood siding, "tends to marry the house to the site." ABOVE RIGHT: Sunlight filters through a curved skydome into the Gallery. Paintings are by Frank Stella (left) and Sam Francis; sculpture is by Roland Reiss. ABOVE LEFT: A sculpture by Fletcher Benton mirrors the form of a vaulted solarium.

parking area, the 122-foot-long house fences off the spectacle of the view from the approach to the residence. But on entering the house, a visitor immediately sees through a strong, vaulted living room space flanked by two-story columns, and down the rolling lawn to the ocean. Mr. Berkus, who believes that a house should encourage movement, invites people into the main living area, from the entrance hall, with the lure of this view. This area, with a vaulted form carved from the sloped roof, is a strong directional pointer that establishes the first of two axes in the house. The second is a gable form that runs part of the length of the house, perpendicular to the vault's axis.

These two axes, however, are suggestive, rather than dominating; otherwise, the house, even the master bedroom, is a freely three-dimensional interior, with sculptural shapes, and a landscape and skyscape of level changes in the floor and ceiling. The level changes fragment what would otherwise be institutionally large interior volumes into surprisingly intimate living spaces.

The spacious interior volumes give the heroically large canvases sufficient breathing room, and the level changes, with low walls, establish an alternative, shorter scale, furnished with objects appropriate for living at a more intimate range. The south window wall of the house is fully open to the view, as is much of the north wall, but the staggered east-west walls are opaque. This allows both a backdrop for the paintings and views out to the land and seascape.

An unusually large portion of the house is devoted to public living spaces that flow into each other—the dining room, the overlook balconies, the study and the pocket gallery just outside the master bedroom—because these spaces serve as galleries open to visitors. While the large master suite, itself an apartment, is spatially complex, like the living areas, and also occupied by paintings, the two upstairs bedrooms, kept for the children, are not in the public, gallery realm. Instead, they are removed



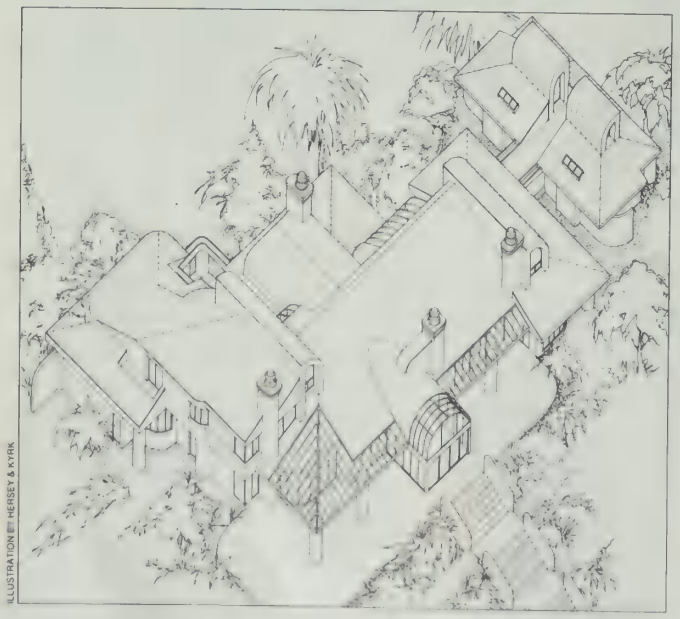


ILLUSTRATION BY HERSEY & KYRK



TOP: Oversize cylindrical shapes and circular forms define the Entrance Hall. The painting is by Al Held. OPPOSITE: Mr. Berkus comments, "I designed the proportions of the house for the proportions of the paintings." Artworks include paintings by Max Cole and Frank Stella, and sculptures by Art Morrison, Tom Holland and David Gilhooly. RIGHT: In the Dining Room, paintings are by Craig Kauffman and Tony DeLap. ABOVE: A drawing reveals the two axes of the residence: that of the vault and, running perpendicular to it, the lengthwise axis of the gabled roof.



Mr. Berkus has succeeded in designing a house on two scales—for paintings, and for people.



ABOVE: Viewed from the southern, ocean side, the curving lines of the glass solarium, semicircular domes and chimney caps add to the geometric contour of the residence. Kinetic sculpture (right) is by George Rickey. OPPOSITE: The semicircular terrace repeats the vaulted form of the solarium, marking the transition to the outdoors. The ceramic sculpture, entitled *Splash*, is by Michael Arntz.

from the main body of the house.

Throughout the house Mr. Berkus uses a limited palette of materials and colors, so that the interior remains a backdrop for the art and the view. All walls are white. He also keeps the detailing clean and uncomplicated—no door or window frames to add extra lines and geometries to a house intended to accommodate the lines, details and geometries in the paintings themselves. While the architect draws little attention to the apertures, he does scale them to the volumes.

There was a time when artists made paintings primarily for domestic spaces. Now many institutional patrons, like museums, with expansive walls and areas, have elicited very large canvases, themselves painted in very large studios. Mr. and Mrs. Berkus live with these paintings, and Mr. Berkus, as an architect, gives the canvases their breathing room in spaces that he then scales down for everyday living comfort. □

—*Joseph Giovannini*





Antiques: Bamboo Artistry

Inspired Designs from a Noble Oriental Plant



FELICIANO

OPPOSITE: *Brush Pot*, Chinese, Ming Dynasty, 1368–1644; 12" high. Crisply carved and reticulated, this *pi-tung* bears the motif of Shou-lao, the god of longevity, who holds a peach while riding a deer, both symbols of immortality. He is followed by an illustrious offspring and surrounded by pine trees, which represent the veneration of old age. E & J Frankel, New York.

ABOVE: *Wrist Rest*, Chinese, 17th century; 7⅞" long. Used to assure the artist a steadiness of brushstrokes, this *chen-sou* was fashioned from a half-segment of bamboo and carved in the shape of a partially unrolled scroll painting. The central section is decorated with a moon-shaped window with a lady peeping through draperies. Ralph M. Chait Galleries, New York.

A meal should have meat,
But a house must have bamboo.
Without meat, we become thin,
Without bamboo, we lose
Serenity and culture itself.

SO WROTE SU TUNG-P'O, an honored Chinese poet and calligrapher of the Sung Dynasty. Indeed, bamboo is so closely a part of the material and spiritual culture of the Orient that it is inseparable from the very fabric and meaning of Far Eastern society.

In the life of the Asian farmer-peasant, bamboo serves his myriad needs from the moment of his birth. As a child, he learns to eat with bamboo chopsticks; he grows up in a bamboo house, lies on a bamboo mat, and travels downriver on a bamboo raft—a oneness is established with this adaptable plant. In all its versatility, bamboo is fashioned into humble household items, from baskets to brooms, as well as refined objects of art, such as a scholar's water dropper, a lady's inscribed fan or a choice utensil for the tea ceremony.

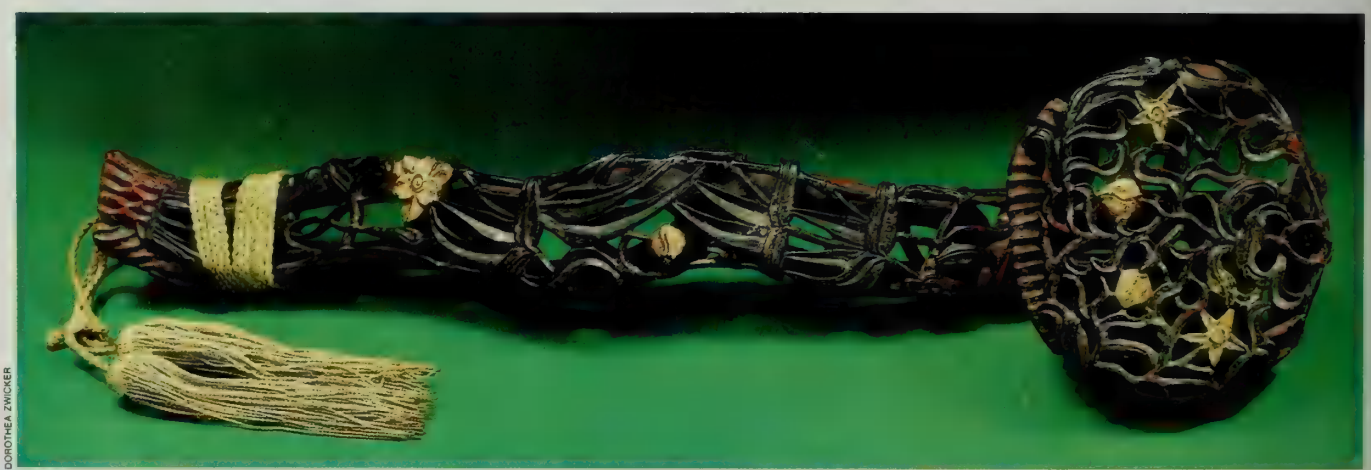
In addition to the beauty of its foliage, the moral and spiritual associations of bamboo have made it a



ROGER

OPPOSITE: *Vase*, Chinese, 18th century; 9½" high. This vase was formed from a single piece of richly colored bamboo grown in a ceramic mold to the desired shape. It exemplifies a technique thought to have been first used by Zen-Buddhist monks. Ariane Faye, Paris.

LEFT: *Seal Toggle*, Japanese, Meiji period, 1868–1912; 1½" high. Spotted bamboo, believed to have been so marked by tears of grief shed long ago for the passing of a king, was fashioned into this compartmented *inrō*. Dulany's Gallery, Birmingham, Michigan.



DOROTHEA ZWICKER



ROGER

ABOVE: *Ju-i Scepter*, Chinese, 18th century; 16½" long. Carved from the compact root and lacquered, this scepter was made for a master of Zen with the *Ju-i* symbol signifying "May all be according to your wishes." Edithe Leppich, Linz am Rhein, West Germany.

LEFT: *Tea Strainer*, Kōen Studio, Japanese, late Edo period, mid-19th century; 3½" high. A simplicity of design enhances this object made for a Japanese tea scholar. The strainer bears the signature of the artist on the handle. Dulany's Gallery, Birmingham, Michigan.







favored traditional subject of Chinese and Japanese poets and painters; the supple tension of the bamboo stalk and the sharpness of the leaves inspire them aesthetically and philosophically. Being strong, yet pliant, bamboo can withstand hardship and cruel elements. In a raging storm it bends with the gusty wind, but does not break. These characteristics symbolize the integrity and spirit of the Confucian gentleman.

An ancient Chinese legend is associated with the spotted bamboo. When the mythical King Shun died, his two beloved concubines wept sorrowfully at Lake Tung-t'ing in Hunan. The droplets of their tears fell upon the bamboo growing by the lake, staining the plant so that it became spotted. Hence, the rare and attractive species of spotted bamboo.

In the third century B.C., seven Chinese sages turned away from the cares and vagaries of the everyday world to become recluses in a bamboo grove. They devoted the rest of their lives to the pursuit of philosophy and art. Sustained by goblets of wine, they composed poetry, played the lute, and meditated upon nature. Known as the "Seven Sages of the Bamboo Grove," they left to posterity a dazzling literary and intellectual legacy associated with bamboo.

Centuries later, when China was under Mongol rule, during the Yüan Dynasty (1260-1368), many Chinese scholar-officials similarly exiled themselves from the court and retired to private life in the countryside. Undermined and humiliated by foreign rule, they felt the need to return to a more natural state of being for solace, courage and inspiration. Putting on monks' robes, they devoted themselves to poetry and painting. At this

Left to right, *Basket*, Japanese, 18th–19th century; 33" high. *Double Basket*, Japanese, 18th–19th century; 16½" high. *Basket*, Japanese, 18th–19th century; 14½" high. *Basket*, Japanese, 18th–19th century; 33" high. Bamboo, one of the four noble plants, was the medium used for a vast number of tools, objects and artifacts essential to Japanese daily life as exhibited by these various baskets. All from Ariane Faye, Paris.

SERGE CARRÉ



DOROTHEA ZWICKER

ABOVE: *Water Container*, Chinese, 16th or 17th century; 2" high. This piece, a necessary part of the artist's and scholar's equipment, was pierced, and carved in high relief from the compact root or rhizome of the bamboo plant. It is accented with gnarled pine trees, a favorite motif for the decoration of bamboo. Edithe Leppich, Linz am Rhein, West Germany.

OPPOSITE: Left, *Ikebana Container*, Japanese, 17th–18th century; 19" high. Leaves lacquered in the *nashiji* technique adorn a classical form for holding flowers. Right, *Container with Lid*, Japanese, 17th century; 15" high. Glistening mother-of-pearl is intricately arranged in the form of flowers and landscape. Both from Edithe Leppich, Linz am Rhein, West Germany.

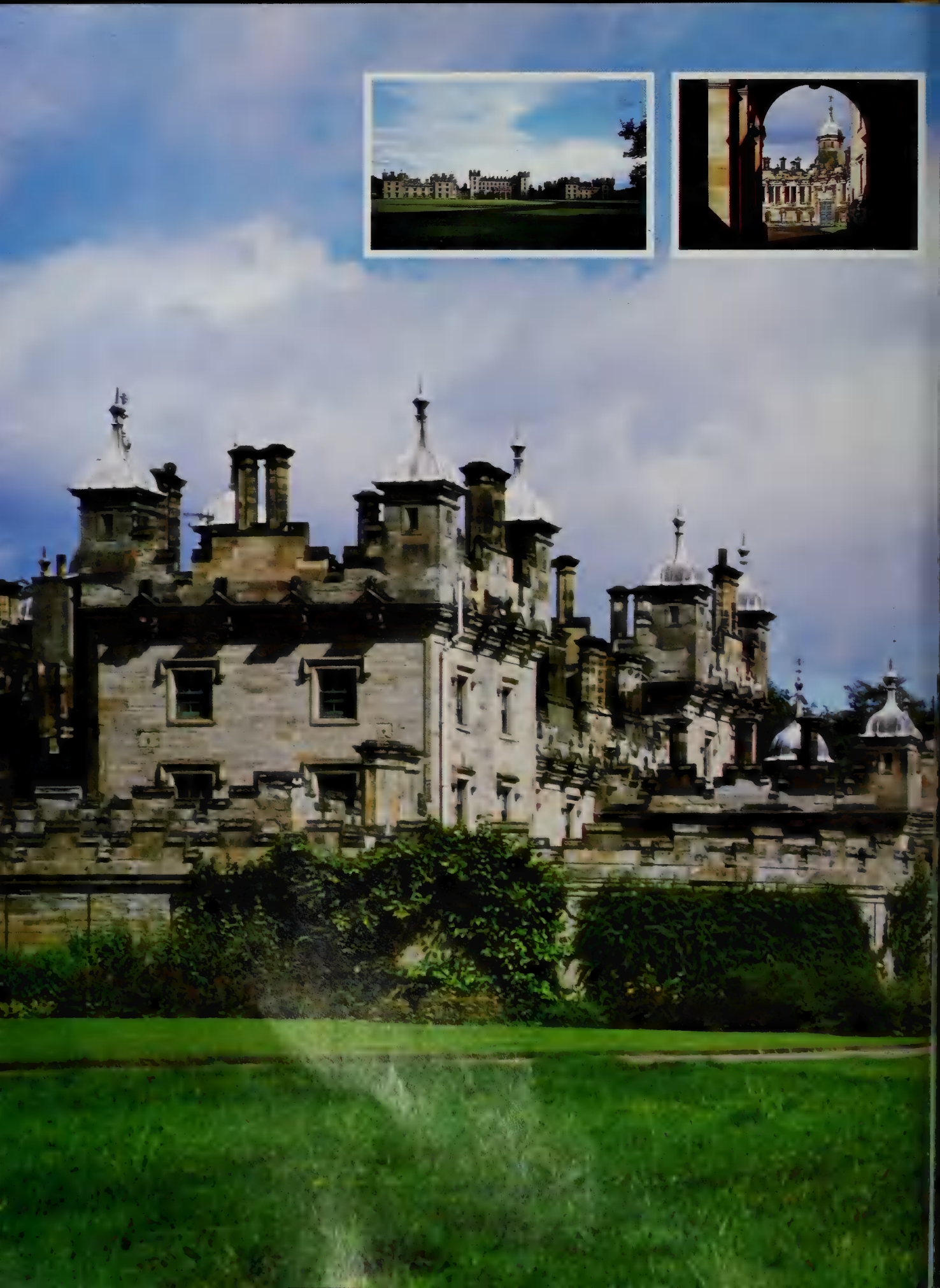
time, the pine tree, the plum blossom and the bamboo became symbols of the "three friends in winter," a favorite artistic theme representing strength and fortitude in times of turmoil and hardship.

To the Japanese aesthetic sensibility, bamboo suggests a delicate and subtle melancholy, its associations shifting with the seasons. In winter it evokes the reflections of the moon on a sheet of clear, cold snow. In the fall it suggests a passing brilliance and an evanescent fullness. Moved by such imagery, the empress Eifuku (1271-1342) wrote, "Shining upon the bamboo thicket where the sparrows twitter, the sunlight takes on the color of autumn."

Along with its spiritual associations, the smoothness of bamboo, especially aged bamboo, imparts a rich golden sheen like ivory, awakening the beholder to the beauty of nature and the four seasons. Observing a simple vase made from the bamboo stalk, or an ornately carved brush-holder, the mind is invited to wander down a country path, rest on a stone bench or chat with a farmer in the field—thus experiencing simple but abundant pleasures. □

—Shirley Sun





Historic Houses: Floors Castle in Scotland

Ancestral Estate of the Duke of Roxburghe

PHOTOGRAPHY BY DERRY MOORE





PRECEDING PAGES: Situated in the Scottish border country, Floors Castle is the home of the duke and duchess of Roxburghe and their children. Originally a Georgian country house, the castle is presumed to have been designed and built by William Adam. ABOVE: Additions made in 1837 by W. H. Playfair included the Ballroom, which accommodates exceptional Gobelins tapestries from the Portières des Dieux series by Claude Audran the Younger. Before the tapestry, a Louis XIV bracket clock by Gribelin of Paris sits on an Italian Neo-Classical side table. The scroll-back chair is late Queen Anne. RIGHT: A set of late-17th-century Brussels tapestries in the Drawing Room were brought to Floors by the American wife of the 8th Duke, from her family's Long Island home.

"THE OWNER of a house like *Floors* must have two ambitions," says Guy David Innes Ker, tenth duke of Roxburghe and eleventh baronet and thirtieth baron of Innes. "One of them is to be a serious curator. The other is to live in the ambience of a friendly, thriving family." These happen also to coincide with his own evident achievements. The duke lives at Floors Castle together with his duchess, the former Lady Jane Grosvenor, and their son and daughter.

Floors is situated on the marshlands of southeastern Scotland. This Scottish border country can be extremely cold and damp, but great wood fires blaze throughout the castle in an apparently endless sequence of rooms, and what might otherwise be stark, even cavernous space is bustled into warm, lively activity by house parties of family and friends.

It is believed that architect William Adam, father of famed Robert Adam, designed and built the battlemented and imposing Floors, in a manner permitting the duke to proudly proclaim his property "as dramatic as anything Vanbrugh could have conceived, with a roofscape as exotic as *Chambord* or *Longleat*." On a wooded prominence, the castle surveys an imposing domain of flower gardens, parklands, and groves of towering forest trees. All the principal rooms overlook winding stretches of the broad swift-flowing Tweed.

Described by Sir Walter Scott as "a kingdom fit for Oberon and Titania," the surrounding countryside leads off into the rocky, heather-covered hills of Lucia's Lammermuirs. The Roxburghe line has owned these lands since the Norman Conquest, and the early centuries of the Roxburghe records are streaked by a combination of rough force and gallant action. By the time of John Ker, the fifth earl and first duke of Roxburghe, a more domestic respectability had arrived: The first duke was secretary of state for







It delights the duke that the colors of the countryside are echoed so effectively in his home.





LEFT: A portrait of Dame Cornelius van Hoftel by M. L. Mierevett graces a Dining Room. The giltwood side table with marble top is 18th century, as is the Savonnerie carpet. TOP: Portraits in another Dining Room include the fifth duchess of Roxburghe, by Sir Henry Raeburn, R. A., above the fireplace, and, right, the second duchess, by Allan Ramsay. ABOVE: Over the Entrance Hall fireplace, attributed to William Adam, is a painting by Hendrik Danckerts. Views of the nearby town of Kelso and of Kelso Abbey were painted by William Wilson. Beside the fauteuil is a Régence kingwood inlaid commode with marble top.



RIGHT: The canopy bed in the Queen's Bedroom displays the original brocade hangings. To the right of the fireplace is a Queen Anne walnut kneehole table; to the left, an early Georgian oblong walnut table. Above the fireplace is a three-panel landscape mirror with an English japanned frame in the Chinese style. The painting at right is of Queen Anne. ABOVE: Soft, neutral tones flood the duchess's bath.

Scotland to Queen Anne, and a member of the Council of Regency. The eighth duke, A.D.C. to George V, married Mary Goelet, daughter of the Rhode Island philanthropist Ogden Goelet. Her grandchild, the present laird, agrees that this marriage brought a transatlantic warmth and gaiety to life at Floors. The American duchess devoted her time, fortune and affection to her new-found Camelot. She gathered together the finest pieces in Floors, with particular attention to a rare combination of superb English and French furniture. Her dedication ensured the careful preservation, display, and resulting survival, of the collection.

The atmosphere of this vast castle is animated with historic soldierly mementos, including records of the present duke's personal triumph in winning the coveted Sword of Honour as outstanding cadet at Sandhurst Military Academy. But equally evident are the fruits of considerable scholarly research, for the milieu is enriched by a wealth of manuscripts and books. These recall the third and perhaps most learned duke, who amassed what was then the greatest private collection extant of rare published and private writing and illumination. To this day, the world's most select group of distinguished bibliophiles is the Roxburghe Club.

The duke is convinced that "if you are brought up in a place, you either love it as it is, or else you long to change it radically." The duke loves it as it is; the duchess, determined to escape what she calls "the museum thing," has chosen to emphasize certain materials, tapestries and paintings "with carefully orchestrated lighting." She also collects foliage and flowers from the estate that will accentuate these same tones and textures. It delights her husband that the colors of the countryside are echoed in his home. A complete countryman at heart, he also revels in the way in







A bucolic view to the south of Floors reveals the river Tweed and the fertile fields bordering its banks. The swift-flowing Tweed is regarded as a fisherman's mecca.

which the works of art themselves take on an extra vitality because of those decorative details gathered from the land he knows so well.

"Any huge house can look and feel lost and forlorn so easily," the duchess believes, but adds the solution that "jugs of flowers, masses of books, and simple family bric-a-brac, past and present, cheer things up in no time." She loves a miscellany of porcelain and feels that the very gleam adds an enhancing quality of refractive glitter to any room.

The story of Floors Castle and its family presents a seemingly endless line of rewarding endeavor and evolution. At one extreme, the line emerges over the horizons of time, looming from the mists of distant Arthurian romance. Today, more than a thousand years later, the Roxburghe line challenges a Space Age with equal distinction. Perhaps stern embattled Floors, with its glory of surrounding rivers and hills, will continue to stand, strong and impassive, as family throne and anchor throughout the next millennium. □

—Sir Humphry Wakefield

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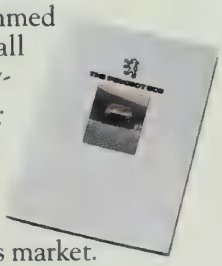
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sitting room and the upholstery in the Zinner drawing room, donated by Ambassador Anne Cox Chambers. "Those are just a few of the things that remain," says Mrs. Price.

"The rainy weather in Belgium is exaggerated," she adds. "There have been many beautiful days, but even when the weather is good there isn't a lot of sun on the various floors. I adore flowers, and to make the rooms more alive I keep them filled with bouquets and flowering plants. Bob Trapp, from Kansas City, has helped us with ideas for decorating with flowers, which are surprisingly less expensive than in the United States."

"The other major contributors are the ambassadors who lived here before us."

There is an extremely active international business community in Brussels, and the demands on Ambassador and Mrs. Price's time are many. One way to meet those demands, they decided, was to increase the space in the residence given over to entertaining. Ted Graber's recommendation was to redesign a passageway as a garden room, which can be used both as an official greeting room and a dining room seating fifty. "It works perfectly," Mrs. Price says. "The kitchen is nearby, and it takes just a few hours to convert the room. We use it a lot in both versions."

"The Prices have been collectors of art and antiques nearly all of their married life," Ted Graber says. "Mrs. Price is always a very active participant in the redecoration, wherever it might be. The fact that this home represents the American people was a special challenge for her. They've contributed a great deal to the residence. It isn't just their personal collection, it's much more than that." □

—Wayne Warga



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the room leads to a platform above the bed and then to the attic, which will eventually become Armani's studio. In another small studio there are just two perfect pieces of furniture: a 1911 Josef Hoffmann white writing desk and chair, placed under a large window overlooking the garden. These are among the few period pieces Armani has in his home—along with a 1930s dining room table and chairs, and an 18th-century tru-



Giorgio Armani's crisp design concept promotes efficiency in the Kitchen. Materials include wood cabinetry and stone countertops.

meau in a guest room. He says, "I think antique furniture should be used sparingly. It takes me back to an era that is not mine, and I can justify it only if it was handed down from mother to son, or if it has some sentimental family tie."

Also noticeable is the absence of pictures. "I have a bias against things hanging on walls," he says. "I hate spoiling a beautifully white surface with an element that is too decorative and too precise. Certainly there are beautiful paintings, and I would love to have some, but perhaps I would display them in a room purposely designed as a gallery."

The designer's ideal concept of the home is that of an environment in which the design is never finished, never fixed, so that it is possible to start all over again. Yet everything in

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this residence has been placed carefully, and Armani has studied every minute detail. "Other than that," he says, "a house where I spend my leisure time must inspire serenity—not boredom or drowsiness of the senses—and the joy of anything from a game of cards with friends to relaxing after a day in the pool."

A perfect place to relax in is the garden, where old trees embrace the house from all angles and then spread out toward the back of the residence and the swimming pool. The pool has a large, rounded shallow

"I never want to feel that I am an object in my own home."
— Giorgio Armani

end. "When I designed it," Armani comments, "I didn't want the usual rectangular shape in which it is absolutely necessary to immerse yourself totally. I wanted to be able to stretch out at the water's edge and sunbathe." Strips of wood edge the pool, and this decking enlarges toward the shallow end, where wicker chaise longues are protected by an enormous tent, inspired by those used in the Sahara. The wicker furniture, with its rope-colored seating, is typical of Versilia since the turn of the century. White has been deliberately avoided, in order to keep from overwhelming the warm atmosphere created by the wood decking.

The house, garden and swimming pool form an oasis of tranquillity within the active and sophisticated life of Forte dei Marmi. "It's so self-sufficient that I don't feel the need to leave," says Giorgio Armani. "It would be difficult for me to accept a house without changing it. I enjoyed seeing this one evolve step-by-step, exactly as I imagined it. Right or wrong, it's truly mine." □

—Emanuela Testori

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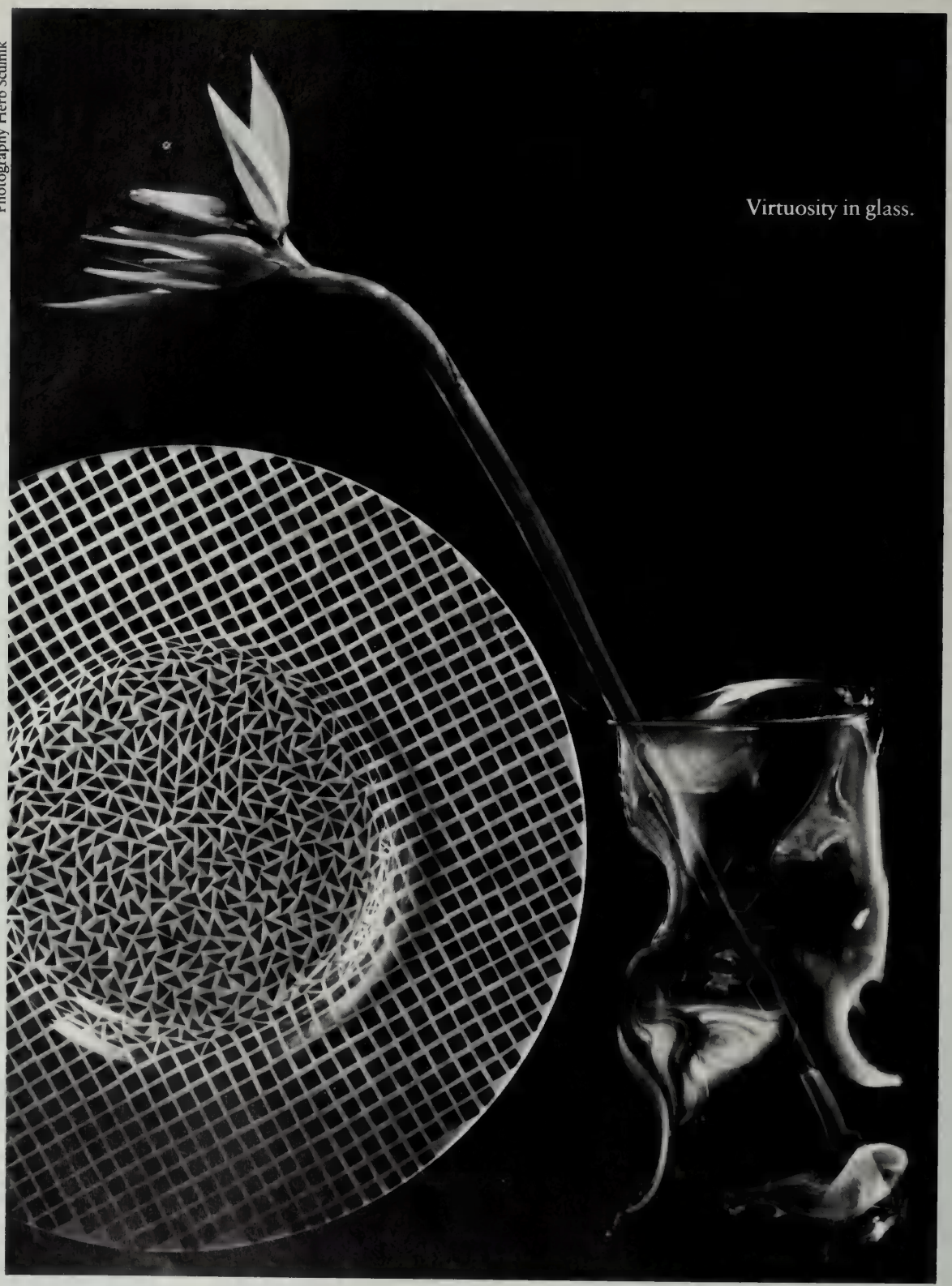


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THE ANTIQUE SILVER in the James Robinson gallery on East Fifty-seventh Street in New York is, in itself, a visual history. Here, in pristine glass cabinets, a collection of predominantly English holloware and flatware dating from the Elizabethan to the Victorian eras is displayed with great dignity and care.

In 1912, when James Robinson began his business, it was in a small shop on Forty-second Street. Over the years the business was moved to several different locations, and with each move it grew in size and scope. Forty-seven years ago, after the death of James Robinson, his brother-in-law Edward Munves took over the shop, which now carries antique jewelry and the firm's own reproduction flatware, in addition to antique silver.

Today the firm includes Mr. Munves's son Edward, Jr., and his granddaughter Joan Munves. In 1966 his wife, Barbara, opened James II, a smaller shop, upstairs, offering a wide selection of nineteenth-century antiques—everything from Victorian



PHOTOGRAPHY FELICIANO

Three generations of the Munves family direct the James Robinson silver gallery, an establishment founded in the early 20th century.

plate silver to unusual furniture.

"Silver is still our principal department," Mr. Munves explains. "For centuries there have been both aesthetic and economic reasons for its popularity. Around the middle of the seventeenth century, for example, there were no banks as we know them today, so people with money would buy a share in an expedition bringing silver from the New World. Even though many of the ships were lost to storms or to pirates, the value of silver was so great that even if one out of two ships returned there was an enormous profit.

"In those days, the cost of making silver objects was very little, and the value of the metal was very great," he adds. "So while an investor would sell off a good part of his silver, he would also have a portion made into household objects. Owning fine silver in those days was not only practical, it was a safe investment. Silver could always be melted down, if quick money was needed, and the most valuable pieces, like large platters or urns, were hard to steal."

In spite of England's relatively small population, vast quantities of silver articles were made, especially in the late eighteenth century and the early nineteenth century. According to Edward Munves, several factors were responsible for this great output. One was the development of street lighting in the cities, and another was the growth of the large





LEFT: A subsidiary of the main gallery, James II features a broad selection of Victorian and Edwardian silver and jewelry. ABOVE: Earlier silver distinguishes James Robinson, where a pair of Sheffield candlesticks, 1765, accompany a cut glass and silver George III epergne.

continued on page 194

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A Family Heritage in Silver

continued from page 190



Brass resembles gold in a Queen Anne octagonal teapot, circa 1710, and a pair of hexagonal candlesticks, circa 1680. From the James II gallery, they emulate the faceted thrust often associated with silver of that period.



Marked by a simplicity of form, George III tankards and goblets stand below a more intricately ornamented hot-water urn, circa 1801. Other pieces from James Robinson include a George III silver teapot, 1797, and jug, 1795.

country estates. As society came out in the evenings or traveled to the country, splendid balls and weekend parties became a common fact of life among the aristocracy. Thus, the need for more silver was created. For instance, at *Chatsworth*, home of the dukes of Devonshire, hundreds of pairs of candlesticks were used, and there were storage rooms full of platters, urns, tea services and flatware.

Today silver is still among the most treasured family heirlooms. "If there is a death in the family, people may sell the house and the furniture, but they will keep the good silver," Mr. Munves says. "And that has created a great shortage. Each year it is harder to search out the very finest pieces."

One set of flatware of which Mr. Munves is especially proud dates back to the 1700s. "This particular set is in excellent condition," he points out. "The spoons have well-shaped bowls that are not worn at all; the tines of the forks are long and even, and the hallmark stamped on the back of each piece is clearly visible. It may take us close to twelve or fifteen years to collect a full set like this one, but we'll complete it eventually."

The Munves family believes English silver is especially worth collecting because it is at ease in any style of home. Though sixteenth-century Germany and Italy, and seventeenth-century France and Holland, were the great silversmithing centers, their artisans often emigrated to England to practice the craft, and their ideas and skills were eventually absorbed into the English culture.

"The silversmiths were great craftsmen who spent years apprenticing, learning to work with their hands," says Edward Munves, Sr. "At the end of his apprenticeship, a craftsman would be recommended for the Goldsmiths' Hall by two sponsors, and if he was accepted, with testimony as to his character and ability, he had a punch made. That punch, kept in the Goldsmiths' Hall, was his maker's mark. It became part of his hallmark and had to be on every piece of silver he made."

Mr. Munves is especially interested in the very early periods of silver making, when a silversmith had only three or four assistants working for him. "These craftsmen had specific requirements from their patrons, so the pieces were actually made to order," Mr. Munves explains. "As a result, much of this early silver has extraordinary character. The individuality of the different silversmiths' work is as striking and unique as a person's handwriting."

Since most of the classic silver patterns designed centuries ago are still in demand today, fine old silver is both rare and expensive. In response to the scarcity of fine cutlery and flatware, the Munves family has acquired a factory in England that still makes hand-forged silver in the same patterns that were produced between 1670 and 1830. "These designs have been proven over time," says Edward Munves, Jr. "Our workshop dates back to the 1660s—that's over three hundred years of continuous production. Every silversmith who works for us has learned his trade from relatives who worked in the same factory. Our silversmiths take great pride in everything they make, and we feel a tremendous commitment to keeping their craft alive."

Over the years the cost of antique silver and jewelry has escalated rapidly, so, acting on an opportunity

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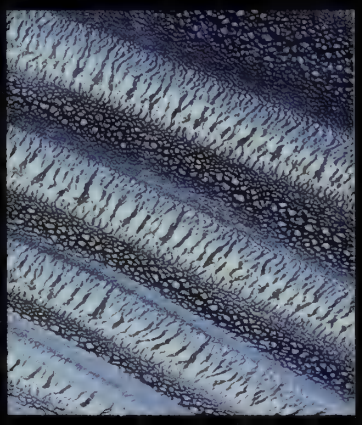
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A Family Heritage in Silver

continued from page 194



At the James Robinson gallery, the pear-shaped contours of a Queen Anne coffee pot, circa 1711, emphasize the exceptional beauty of the silver. Rococo flourishes decorate a tureen engraved with the coat of arms of George II. The waiter, fashioned in the Chippendale style, was made in 1734.

to offer their customers a wider variety of less costly antiques, Barbara Munves opened James II. "I first started buying Victorian plate silver because it was somewhat less expensive. It was something that could be bought as a beautiful wedding present, for example," she explains. "But I have expanded my inventory and brought all kinds of different things into the shop, including brass, china and furniture."

In the middle of one of the rooms at James II stands a William and Mary gateleg table surrounded by a large collection of antique brass objects. And a pair of early-nineteenth-century Dutch ladder-back chairs with painted scenes sit at the front door. James II also carries a selection of smaller items, such as silver agate jewelry, glass perfume bottles and painted snuffboxes. "I'm constantly studying and discovering new things that interest me. The more I learn, the more I buy," says Mrs. Munves. "Everything here reflects my personal taste."

About 90 percent of the collections in both shops come from the owners' frequent buying trips to London. "We all have our own tastes and interests that we've acquired over the years," Mr. Munves explains. "I have very eclectic taste, and I'm particularly drawn to the early silver pieces that are plainer and show the personality of the silversmith. My granddaughter, on the other hand, is developing a love for antique jewelry.

"No one in the family collects silver—if we did we would be in the position of competing with our clients," he observes. "I collect other things, like early French beadwork, cut pictures, and boxes with enamel covers. Nevertheless, we do feel it is our responsibility to help educate our customers about the pieces we sell. No one is born a collector; you become one slowly, over a period of years. Learning about silver takes time and patience and study—it's a long process, but a worthwhile one." □

—Carol Vogel



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Paul Cézanne, *Nature Morte: Vase de Fleurs*, painted in 1885, oil on canvas, 17½ x 21 inches.

In the late nineteenth century, the prominent industrialist H.O. Havemeyer and his wife, Louisine, began to form one of the world's great art collections. In 1929, following the death of Louisine Havemeyer, a large part of the collection went to the Metropolitan Museum of Art, where it remains one of the keystones of the museum's holdings. The present selection was left to their only son Horace and his wife, Doris D. Havemeyer.

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Gretchen Bellinger — Subtleties of Color and Weave



PHOTOGRAPHY FELICIANO





"Everyone has a signature, and specialty weaving is ours," says Gretchen Bellinger, president of the New York fabric firm Gretchen Bellinger Inc. LEFT: In the showroom, lengths of fabrics, differentiated by color and textural nuances, form a vibrant backdrop for a silk-cushioned chaise. RIGHT: One of Bellinger's "crayon colors" is interpreted in *Trolley* wool (top), *Parade* cotton velvet (middle) and softer-toned *Pastille* cotton/rayon (bottom).

"WE HAVE A SYSTEM and a theory behind everything," says Gretchen Bellinger, president of Gretchen Bellinger Inc., the New York–based fabric firm known for its solid colors and subtle weaves. "Unlike many fabric firms, we have the naming of our collections down to a science, and we try to make the names of the individual fabrics consistent with the title of the whole collection. For instance, the colors in our *Pastille* collection—named for little French candies—are *Almond, Strawberry*, and so on. In our *Transportation* collection, we have *Zeppelin Cloth, Carriage Cloth, Pullman Cloth, Trolley Cloth, Limousine Cloth* and *Yachting Cloth*. It's fun to make up names, but it reflects a lot of work."

The consistency of approach, the creativity, and the delight and devotion Miss Bellinger shows in naming her fabrics are indicative of her relationship to the company she began in 1976. "I had worked in the design department at Skidmore, Owings & Merrill," she says, "and I learned very high standards there. But I always wanted to start my own company, where I could weave the fabrics and develop the colors I wanted."

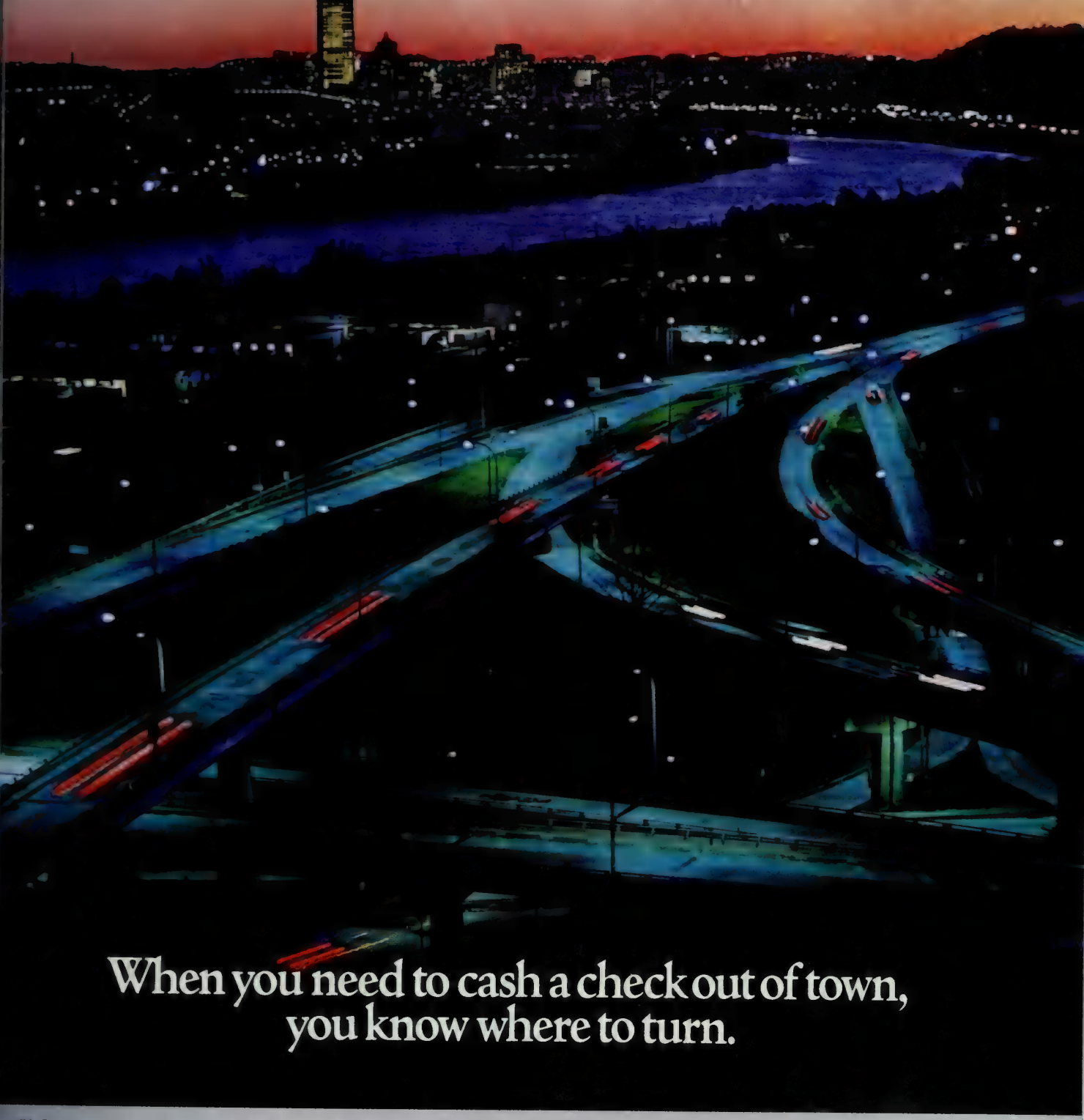
Starting Gretchen Bellinger Inc., she made an immediate decision to use only natural fibers—wool, linen, cotton, silk—in varying combinations and weaves. She would have no prints. "I was told that you couldn't have such a self-directed look—that it would never sell," she recalls, "but I wanted to try anyway. One of the first fabrics we made was our trademarked *Limousine Cloth*. I remembered the cloth that lined the ceiling of my uncle's big Chrysler when I was a child, and I particularly remembered the soft, luxurious feeling of the armrest that came down in the middle of the back seat. I went to an old family friend who owned a textile mill in New England, and we discussed my idea of making *Limousine Cloth*. He produced six pieces for me, and today the mill sells us hundreds of yards of this cloth every year."

In her first years of business, Miss Bellinger's decision to design only woven fabrics was confirmed. "Someone once said to me, 'You really are a weaver, and your forte is specialty weaving.' That is still true. Everyone has a signature. That is ours."

But eschewing prints does not mean that Gretchen Bellinger fabrics are all similar. "There are marked differences between wool and silk, and silk and linen, of course," she points out, "but there are also differences of color, and subtleties of texture and weave. We try to weave our fabrics with certain concepts in mind. For instance, one of our concepts is the *Cross-Clime* collection, which has fabrics suitable for use in warm weather and climates. Our new linen, *Skimmer Cloth*, is part of the collection and can be used for upholstery or slipcovers. With the fast-paced life today, it's becoming harder and harder to travel to different places with the seasons, and stay. So you can roll up your Oriental rug, lay down a sisal rug, put on slipcovers of *Skimmer Cloth*, and have a different house."

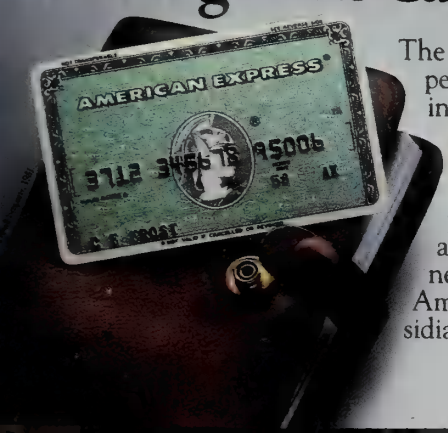
A connoisseur of fabrics, Gretchen Bellinger finds that their attributes and associations fire her imagination. "Our fabric *Vieille Garde* has a windowpane check defined by silver bars of Lurex. That makes the fabric 99 percent wool and 1 percent Lurex—I

continued on page 208



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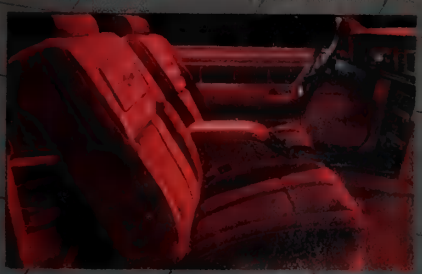
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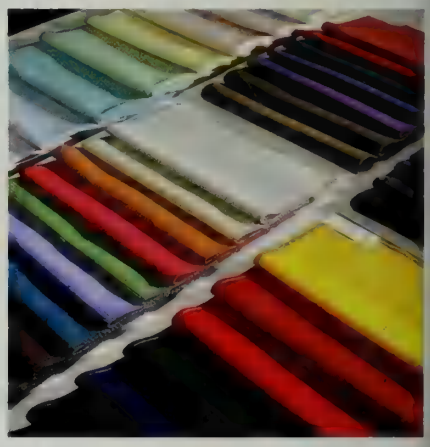
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HAVE YOU DRIVEN A FORD . . . LATELY?

Gretchen Bellinger—
Subtleties of Color and Weave
continued from page 204

love that statistic," she chuckles. "In *Martinique* we use nun's veiling, which is a very fine, very thin wool used by the English clergy for their summer vestments. It always suggests old English villages to me."

Miss Bellinger's savoring of the subtleties of weaving and textures is accompanied by an appreciation of color and its cycles of popularity. "Last year we were in the forefront



Rippling rows of fabrics illustrate Bellinger's broad color range. *Caravan* wools in the foreground are backed by a row of theatrically inspired cotton velvets, *Ballets Russes* collection.

again, with our new collections in bright colors," she says. "The crayon colors popular in the 1950s are just now being shown again. This time they will be used with softer shades, so that the pinks and greens in our *Pastille* collection will be most effective." Her book of color swatches holds a range of clear hues reminiscent of a 1950s Technicolor movie. "I usually develop a collection with a complete palette," she explains. "I rarely weave a fabric in just one color. Some lend themselves to darker palettes or deeper tones, but we usually have a range for any fabric."

As sensitive as she is to the complexity of the cloths she works with, Miss Bellinger is also alert to the varied ways her designs are received. "Of the new collections we put together this year," she says, "some

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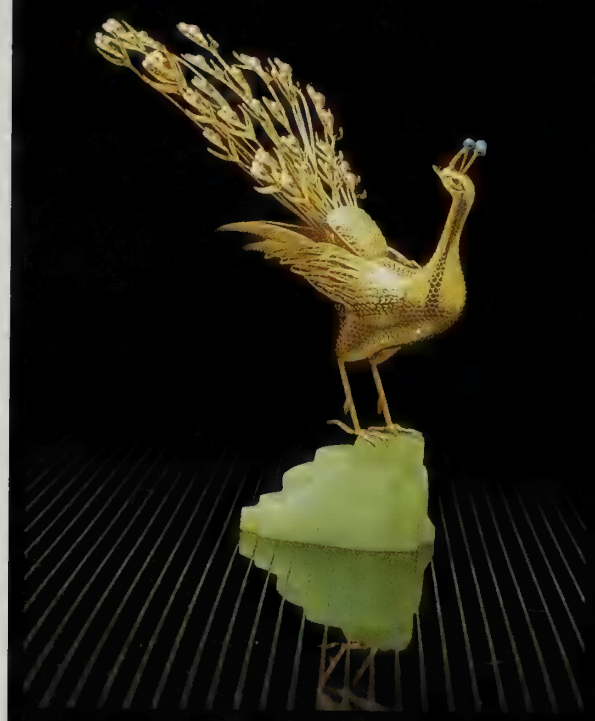


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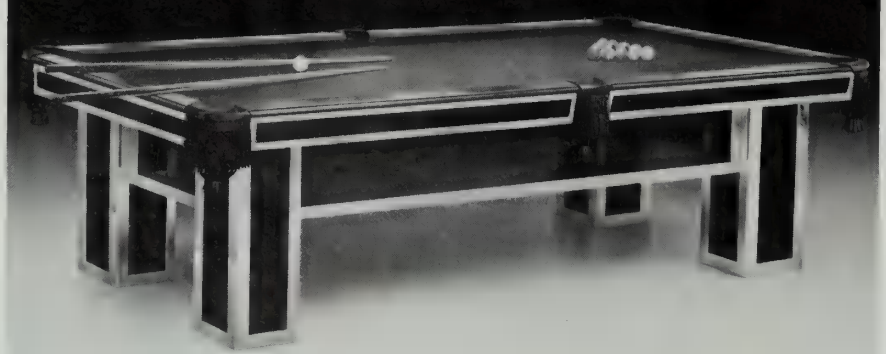
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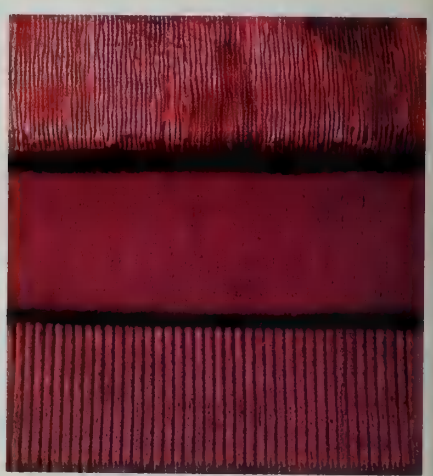
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Gretchen Bellinger—Subtleties of Color and Weave

continued from page 208

were more popular in some cities than in others. With the architectural community in San Francisco, *Pastille* and its bright, clear palette was a big hit, whereas *Caravan*, with darker, richer hues and worsted fabric, was more popular in Miami. The reactions were completely opposite to what I had expected."

Gretchen Bellinger Inc. has showrooms in Chicago and Washington,



Topping an assemblage of Bellinger natural-fiber fabrics is a pleated silk from the *Window/Wall* collection. *Pullman Cloth* (middle) and *Corde du Roi* (bottom) offer textural variation.

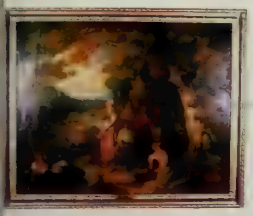
D.C., and is represented in a number of other cities, including London and Paris. "Mme Suzy Langlois, who owns the Paris showroom where we are represented, has a wonderful design flair," Miss Bellinger says. "Our silk fabrics, such as *Isadora*, are very popular there."

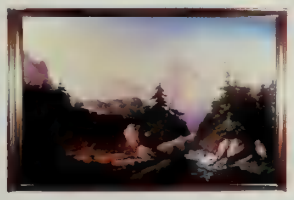
Despite Miss Bellinger's assertion that she is primarily a weaver, her interest in color is firmly established. "Colors can be fresh, or very deep and rich," she says. "The right color can be a surprise every time you see it." Gretchen Bellinger fabrics hold many such surprises—in the subtleties of the woven texture, in the luxurious quality of wools and silks, and in the delicate shadings of color. □

—Jeffrey Simpson

Designs featured this month in "In the Showrooms" are available through interior designers.

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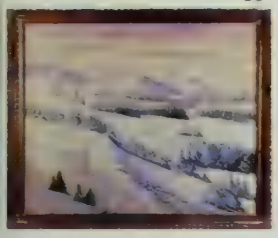

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1. FRANCIS WHEATLEY (1747-1801) British, *"Winter Fuel,"* 39¼" × 49½", signed and dated.
Provenance: Christie Manson & Woods, London July 1, 1921, from the collections of F. Labin and Howard Young; Sotheby Parke Bernet.
Estimate: $8,000-9,000

2. ALEXANDER CALAME (1810-1864) Swiss, *"Children In The Alpine Landscape,"* signed and dated, 31" × 47".
Provenance: William Doyle Galleries.
Estimate: $16,000-24,000

3. EDWARD BOREIN (1873-1943) American, *"Lone Indian Scout,"* 17½" × 21", signed.
Estimate: $20,000-30,000

4. GEORGE MORLAND (1763-1804) British, *"A Winter Landscape,"* 27¼" × 35⅛", signed.
Provenance: Christie Manson & Woods, featured on the cover, Nov. 5, 1982.
Estimate: $12,000-14,000

5. WILLIAM SHAYER (1788-1879) British, *"The Gypsies,"* 19¼" × 28½", signed.
Provenance: Gimble Brothers and Christie, Manson & Woods.
Estimate: $8,600-9,600

6. ANTON EBERT (1845-1896) German, *"Mozart The Young Flute Player,"* 21¼" × 16½", signed.
Provenance: Harry Steinfeld.
Estimate $4,600-7,600

7. ALBERT BIERSTADT (1830-1902) American, *"Indian Camp In Yosemite Valley,"* 12" × 18", signed with initials on Academy Board.
Reference: Gordon Hendricks' "Albert Bierstadt," Plate 102, similar version is 35½" × 58".
Estimate $20,000-30,000

8. FREDERICK GOODALL (1822-1904) British, *"Old Alexandria,"* Egyptian scene, 30" × 50", signed with monogram.
Estimate: $7,000-8,000

9. JOHN WILLIAM GODWARD (1858-1922) British, *"The Slave Princess,"* 27½" × 17", signed.
Provenance: Michael Gann Art Galleries.
Estimate: $18,000-32,000

10. WILLIAM VAN NIEULANDT (17th Century) Flemish, *"Mercury Intervening At A Scene Of Sacrifice,"* on panel 26¾" × 39", Extraordinary detail!
Provenance: Sotheby Parke Bernet.
Estimate $8,400-9,600

11. PETER VON BEMMEL (17th Century) Dutch, *"Landscape At Dawn,"* 24¼" × 31", signed.
Provenance: Sotheby Parke Bernet.
Estimate: $6,000-7,000
See Lot #78 "Landscape At Sunset" pair.

12. EDGAR DEGAS (1834-1917) French, *"Portrait of M. Michel Musson,"* Degas' Uncle And Owner of the Cotton Bureau in New Orleans, 20" × 16", charcoal on paper watermarked Michotte.
Provenance: The Musson Family of New Orleans.
Estimate: $30,000-50,000

13. School of ABRAHAM VAN STRY (1753-1826) Dutch, *"Landscape at Dawn,"* 24" × 34¼".
Provenance: Henry Dupont, Winterthur, Sotheby Parke Bernet.
Estimate $4,000-5,000

14. GILLIS AGIDIUS ROMBOUTS (1630-1678) Dutch, *"Cottages At The Roadside,"* signed with initials on panel, 19" × 26" Cradleback, an Elder to Salomon Rombouts, the noted artist of Haarlem.
Provenance: Christie, Manson & Woods.
Estimate: $8,000-10,000

15. CORNELIS SPRINGER (1817-1891) Dutch, *"Dutch Market Square,"* 22¼" × 18¼", signed.
Estimate: $26,000-46,000

16. THEODORE EARL BUTLER (1876-1937) American, *"Winter Panorama,"* 23" × 28", signed and dated, on canvas board, T. E. Butler married Monet's stepdaughter.
Estimate: $10,000-14,000

17. School of RICHARD WILSON (1714-1782) Welsh, *"A River Landscape At Sunset,"* 21½" × 35½", signed.
Provenance: The Bryden Art Galleries of Chicago, from the Estate of Leander J. McCormick, Christie Manson & Woods.
Estimate: $3,800-4,200

18. ADOLPH STADEMANN (1824-1895) German, *"A Touch of Old Holland,"* 30" × 20", watercolor, signed.
Estimate: $8,500-9,500

19. JOSE BENLLIURE Y GIL (1855-1919) Spanish, *"The Medieval Spanish Court,"* 28" × 36".
Estimate $15,700-19,900

20. Circle of THOMAS WYCK (1616-1670) Dutch, *"A Stag Hunt,"* 41" × 33½", with clothe reinforcement.
Provenance: Christie, Manson & Woods.
Estimate $4,800-5,800

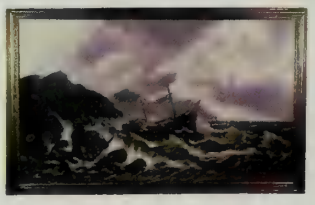
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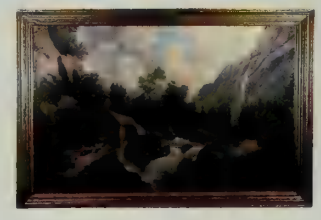
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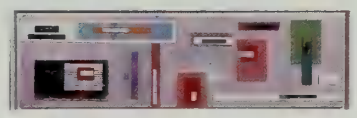
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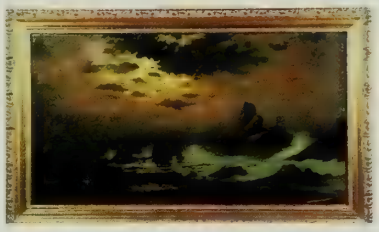

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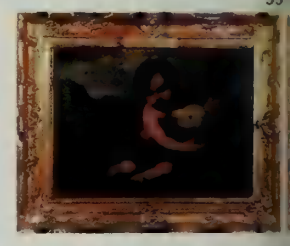

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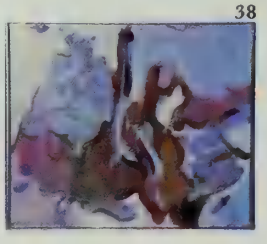
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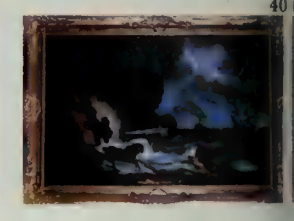

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21. School of SIR GODFREY KNELLER (1643-1723) English, *"Portrait of Robert Walpole, 1st Earl of Oxford"*, inscribed, 49½" × 40½". Provenance: Christie, Manson & Woods. Estimate $3,200-3,600

22. MILLISON HUNT (19th Century) English, *"Wreck Off The Cornish Coast"* or *"Shipwreck Off Cornwall,"* 30" × 50", signed on reverse. Estimate $4,200-4,400

23. RUDOLPH BAAS (19th Century) German, *"The Grand Canal, Venice,"* signed and dated 1903, 28½" × 44". Lovely! Estimate $7,500-8,500

24. SAMUEL LANCASTER GERRY (1813-1891) American, President of the Boston Arts Club 1858, *"Remember Building The Old Mill"* 28" × 42", relined canvas. Estimate $2,600-2,800

25. CHARLES S. LIDDERDALE (1831-1895) British, *"Lovely Thoughts,"* 21" × 17", signed with monogram. Estimate $3,600-3,800

26. MAURICE BRIANCHON (1899-) French, *"Pont Marie, Paris"* 18" × 21", signed twice. Estimate: $5,200-5,600

27. HORACE PIPPIN (1888-1946) American, *"Big Mama,"* 27½" × 22½", signed on board. Estimate: $8,000-12,000

28. WILLIAM H. LITTLEFIELD (1902-1969) *"Hotel Anywhere,"* Mixed Media Collage, 8½" × 29", "A Pioneer of Abstract Expressionism in America," associated with such 10th Street artists as Pollock, Klein and Rothko, 75 exhibitions 1928-1959. Estimate: $3,200-3,400

29. GABRIELE MUNTER (1877-1962) German, *"Ski Village In The Swiss Alps,"* 24" × 20", signed. Estimate: $14,000-16,000

30. GRANVILLE PERKINS (1830-) American, *"Shipping Off Capri,"* 14" × 22", on board, signed. Estimate: $3,800-4,200

31. ANDREAS ACHENBACH (1815-1910) German, *"Early Morning On The Baltic,"* signed and dated 1903 Munich. Canvas remounted on masonite. Estimate: $14,000-16,000

32. Attributed to KARL PIERRE DAUBIGNY (1846-1886) French, *"Moonlight Seascape,"* 14" × 25½", signed. Provenance: Christie Manson & Woods. Estimate $4,000-4,200

33. John Russell (1745-1806) British, *"Lady Heatherton,"* pastel mounted on canvas, 31" × 24¼" Absolutely exquisite Lady! Provenance: William Doyle Galleries. Estimate: $7,000-8,000

34. BEN FOSTER (1852-1926) American, *"Massachusetts Bay Village,"* 16" × 20", signed on board Estimate: $4,200-4,400

35. School of BARTOLOME ESTEBAN MURILLO (17th Century) Spanish, *"Infant Christ Child With The Lamb,"* 19" × 24½". Provenance: Miss Burdett Coutts, Christie Manson & Woods, sale 28, May 4, 1922, Lot 110 Estimate: $4,600-4,800

36. GEORGE INNESS (1825-1894) American, *"Stream Off The Passaic,"* 14" × 23", professionally relined, signed lightly. Provenance: Collection of H. P. Kidder, collection of Charles A. Kidder, Wunderly Bros. Fine Art Dealers of Pittsburgh. Exhibited Boston Arts Club, April 1879. Estimate $16,000-24,000

37. WILLIAM ELLING GOLLINGS (1878-1932) American, *"Rope That Steer,"* 17" × 23½", signed on board. Estimate $4,200-6,200

38. WILLIAM H. LITTLEFIELD (1902-1969) American, *"Climax,"* or *"Once And Always,"* 20" × 24", on board. A pioneer of Abstract Expressionism in America, associated with such 10th Street artists as Pollock, Klein and Rothko, 75 exhibitions 1928-59. Provenance: Stone & Stone. Estimate: $3,200-3,400.

39. EDWARD MORAN (1829-1901) American, *"Storm Along The Coast,"* signed, 14¾" × 21". Provenance: William Doyle Galleries. Estimate $3,300-3,500

40. Manner of JOSEPH VERNET (1714-1789) French, *"Le Tempest,"* 24" × 36", signed, canvas remounted on board, surface cracking; however, still very attractive. Estimate: $4,600-5,600

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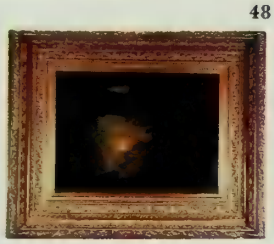

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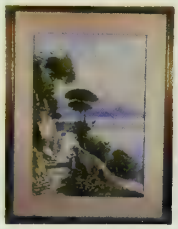

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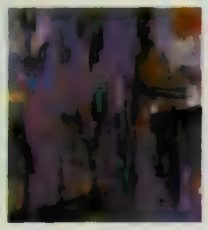

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41. JOHN CONSTABLE (1776-1837) British, *"River Stour Lock"* 13" × 16", oval on board, signed and inscribed on reverse.
Estimate: $34,000-54,000

42. KARL STUHLMULLER (1858-1930) erman, *"Return From The Grazelands,"* 16½" × 1", signed and dated 1898 Munchen.
stimate: $16,000-22,000

43. Attributed to DAVID TENIERS THE OUNGER (1610-1690) Flemish, *"Peasants noking Inside A Tavern,"* 23" × 32". Minor paper einforcement of canvas.
stimate $7,600-8,600

44. WILLIAM TROST RICHARDS (1833-905) American, *"Off The Rhode Island Coastline,"* 2" × 25", watercolor with another watercolor, Quiet Before the Storm" on reverse.
stimate $4,600-4,800

45. DONALD P. GEROLA, *"The 1983 Sports Mural,"* High Architectural Sand Relief, 6' × 4', magnificent graphic design! Donald Gerola will be featured at the Washington International Art Expo, Art 7
Estimate: $3,500-4,500

46. Spanish School (16th Century) *"Miracle of the Loaves and Fishes,"* 30" × 51", canvas remounted on panel.
Provenance: Sotheby Parke Bernet.
Estimate: $3,000-4,000

47. JEAN LEON GEROME (1824-1904) French, *"Oasis"*, 17½" × 29½", signed.
Provenance: Frost and Sons.
Estimate: $30,000-40,000

48. SYDNEY LAURENCE (1858-1940) American, *"Alaska Under The Full Moon,"* 18" × 24½", signed.
Estimate: $16,000-18,000

49. RUBENS SANTORO (1859-1942) Italian, *"The Bay Of Naples,"* 18½" × 12¾", watercolor, signed.
Estimate: $8,500-8,800

50. GUSTAV PINNEO (1892-) American, *"Central Park,"* 15" × 12", signed Gauche.
Provenance: Stone & Stone.
Exhibited: N.Y. Water Color Club.
Estimate: $1,400-1,800 (See Lot #60)

51. JEAN JACQUES HENNER (1829-1905) French, *"Femme de Profil Au Chalc Rouge,"* 15½" × 12", signed.
Provenance: P. Briault of Paris; Fishel Adler & Schwartz; reverse of canvas stamped P. Briault.
Estimate: $8,000-12,000

52. WILLIAM H. LITTLEFIELD (1902-1969) American, *"Winter Twilight,"* 30" × 26½", on canvas, A Pioneer of Abstract Expressionism in America, associated with such 10th Street artists as Pollock, Klein and Rothko, 75 exhibitions 1928-1959.
Provenance: Stone & Stone.
Estimate: $3,200-3,400

53. BRUCE CRANE (1857-1934) American, *"Indian Summer,"* 14½" × 27", signed, relined canvas.
Estimate: $3,800-4,200

54. JOSEPH BIEL (19th Century) German, *"Shipping On The Baltic,"* 11" × 15", watercolor, signed.
Estimate: $2,000-3,000

55. HOVSEP PUSHMAN (20th Century) American, *"The Good Old Days,"* signed, 20" × 25½", see Waddington Sale of May 31, 1982, "Glorious Yesterday brought $8,266.
Estimate: $7,500-8,500

56. EDWARD VUILLARD (1868-1940) French, *"Roses Presented in Still Life,"* 12" × 10", signed.
Estimate: $6,800-7,800

57. EDWARD DUNCAN (1803-1882) British, *"Regatta Off The Coast,"* 13" × 22", signed.
Estimate: $5,200-7,200

58. LUIGI CUGINI (20th Century) Italian-American, *"Roman Villa"* 24" × 30", signed.
Provenance: Roman Forum Gallery.
Estimate: $3,200-3,600

59. FRITZ WAGNER (1896-1939) German, *"A Bit Of Old Advise,"* 40" × 30", signed on panel.
Estimate: $9,000-11,000

60. GUSTAV PINNEO (1892-) American, *"Rolling Hills,"* 13" × 10½", signed Gauche.
Provenance: Stone & Stone.
Exhibited: N.Y. Water Color Club.
Estimate: $1,400-1,800 (See Lot #50)

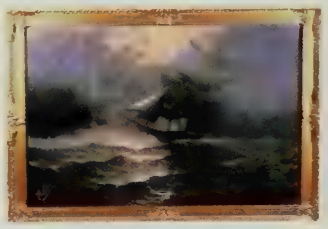
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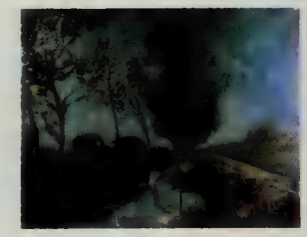
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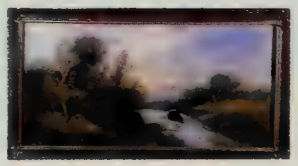

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61. School of ABRAHAM VAN STRY (1753-1826) Dutch, *"Sailing Into An Inlet,"* 28" × 36". Provenance: Henry Dupont, Winterthur, Sotheby Parke Bernet.
Estimate: $4,000-5,000

62. WALTER JOSEPH PHILLIPS (1884-) American, *"Sailing Ship On Oyster Bay,"* 20" × 30", pastel, signed.
Estimate: $5,000-6,000

63. Attributed to JEAN BAPTISTE COROT (1796-1875) French, *"Old Servant Maid,"* 12" × 7½".
Estimate: $4,400-4,800

64. DWIGHT W. TRYON (1849-1925) American, *"Nightfall In Brittany,"* strong Daubigny influence, 26" × 32", signed, minor reinforcement of canvas.
Estimate: $4,600-4,800

65. Attributed to PAOLO VERONESE (1528-1588) Italian, *"The Musical Party,"* 24½" × 20", aged Pristine canvas.
Estimate: $8,000-12,000

66. Manner of FRANCOIS BOUCHER (1703-1770) French, *"Cupids,"* 27" × 52", canvas remounted on masonite.
Estimate: $4,200-4,800

67. WALTER JOSEPH PHILLIPS (1884-) American, *"Rushing Stream In The Yoho Valley,"* 14" × 28", pastel, signed.
Estimate: $3,600-3,800

68. School of SALVADOR ROSA (1615-1673) Italian, *"A Harbour Scene,"* 30" × 40". Provenance: Christie, Manson & Woods.
Estimate: $4,400-4,600

69. KARL SCHMIDT-ROTTLUFF (1884-) German, *"The Lamentation,"* 14" × 18", signed.
Estimate: $14,000-24,000

70. JULES-ABEL FAIVRE (1867-1945) French, *"Off The African Coast,"* 15½" × 18", signed.
Provenance: Christie, Manson & Woods.
Estimate: $3,100-3,300

71. JOHN WILSON CARMICHAEL (1800-1868) British, *"Cumberland In Spring,"* 24" × 32", signed with initials, canvas remounted on masonite.
Estimate: $6,800-8,800

72. H. CROWTHER (19th-20th Century) American, *"Cash Boots,"* 20" × 27", signed, cloth reinforcement of canvas.
Estimate: $5,200-5,600

73. OSKAR KOKOSCHKA (1886-) Austrian, *"Reclining Female In Springtime,"* 22" × 27", signed with initials as usual.
Estimate: $8,000-9,000

74. MARIE FRANCOIS GIRARD (1838-1921) French, *"La Plage De Trouville,"* 13½" × 17½", signed, strong Dufy and Utrillo influences.
Provenance: Stanley Zevits, The Colgate Collection.
Estimate: $24,000-34,000

75. School of ABRAHAM VAN STRY (1753-1826) Dutch, *"The Young Merchant At Dawn,"* 42" × 36", with minor cloth reinforcement.
Provenance: Henry Dupont, Winterthur, Sotheby Parke Bernet.
Estimate: $4,000-5,000

76. CHARLES COBELLE (1902-) French, *"Rockefeller Center,"* studied under Marc Chagall & Raoul Dufy, executed murals for Neiman-Marcus and The Hartford Athenaeum, 24" × 30", signed.
Provenance: from the Collection of Carl Waring.
Estimate: $1,600-2,200

77. Style of SIR WILLIAM BEECHEY (1753-1839) English, *"Self Portrait,"* 20½" × 16½".
Estimate: $3,800-4,200

78. PETER VON BEMMEL (17th Century) Dutch, *"Landscape At Sunset,"* 24⅛" × 31", signed.
Provenance: Sotheby Parke Bernet.
Estimate: $6,000-7,000
See Lot 11 for "Landscape At Dawn" pair

79. After ELIZABETH LOUISE VIGEE-LEBRUN, *"Self Portrait,"* 38¾" × 31½", appears to be an apre of the Vigee-Lebrun exhibited at the Uffizi in Florence. A nice decorator piece!
Provenance: Sotheby Parke Bernet.
Estimate: $3,400-3,800

80. Pennsylvania Primitive, *"Portrait of a Young Girl With Fruit and a Yellow Canary,"* 12½" × 9¾", on wood board, slight cracking.
Estimate: $2,000-3,000

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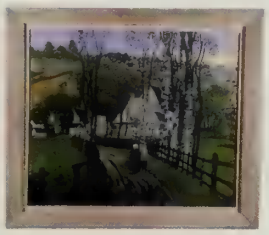
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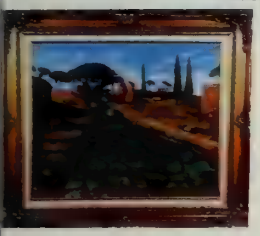

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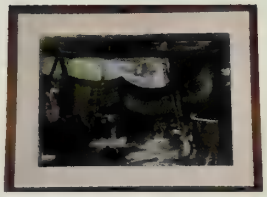

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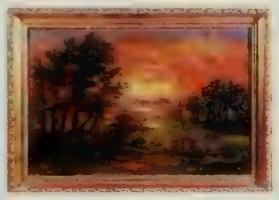

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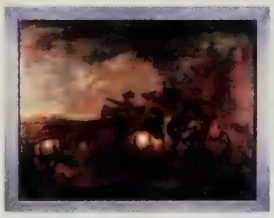

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81. FREDERICK MORGAN (1856-1927) British, *"Children On The Seashore,"* 29" × 20½", signed.
Provenance: Christie, Manson & Woods, December 5th-1927, Lot 57, the Scott Collection, William and Barbara Harris, Ravenswood Farm.
Estimate: $10,000-12,000

82. FRANK H. MOSER (1886-) American, *"Winter At Hastings On The Hudson,"* 20" × 24", signed, plus (4) other oils and watercolors with Hudson scenes.
Provenance: Stone and Stone, listed in Mallett's.
Estimate: $2,000-2,400

83. LOUIS M. EILSHEMIUS (1864-1942) American, *"Village In The Delaware Water Gap,"* 18" × 21", on canvas board, signed.
Estimate: $3,200-3,400

84. FREDERICK J. WAUGH (1861-1940) American, *"Waves Breaking Off Provincetown,"* 20" × 24", signed, slightly impasto.
Estimate: $4,400-5,400

85. EGON SCHIELE (1890-1918) Austrian, *"Roses For The Bavarian Girl,"* 21½" × 21½", octagonal, signed.
Provenance: Harry Steinfeld.
Estimate: $24,000-44,000

86. LUIGI CUGINI (Italian-American) *"The Appian Way,"* 20" × 24", signed.
Provenance: Roman Forum Gallery.
Estimate: $3,200-3,400

87. JEAN DUFY (1888-1964) French, *"Marina Near Deauville,"* 16" × 20", signed.
Estimate: $3,800-4,400

88. HENRI MATISSE (1869-1954) French, *"Nature Morte Caci,"* 20" × 15", signed.
Provenance: Librairies Flammarion, Galeries De L'Odeon, sold with a copy of the Flammarion receipt.
Estimate: $14,000-24,000

89. CHARLES COBELLE (1902-) French, *"The Moulin Rouge, Paris,"* 23" × 36", signed, studied under Marc Chagall and Raoul Dufy, executed murals for Neiman-Marcus and The Hartford Athenaeum.
Provenance: from the collection of Carl Waring.
Estimate: $1,600-2,200

90. MOISE KISLING (1891-1953) French, *"The Circus,"* Gouache on paper, 15" × 21", signed in pencil.
Estimate: $10,000-12,000

91. JOHN LA FARGE (1835-1910) American, *"Mystical Flute Player In The Garden Of Youth,"* 27" × 34", signed.
Estimate: $8,000-9,000

92. JOHN J. ENNEKING (1841-1916) American, *"Sunset,"* 12" × 17¼", signed, slightly impasto.
Estimate: $3,600-3,800

93. FRANK H. MOSER (1886-) American, *"Paradise,"* 15" × 20½", signed, watercolor, plus (4) other oils and watercolors with Hudson scenes.
Provenance: Stone & Stone, listed in Mallett's.
Estimate: $2,200-2,400

94. HOMER DODGE MARTIN (1836-1897) American, *"The Upper Hudson River,"* 20" × 30", signed and dated 1879.
Estimate: $3,800-4,200

95. GUY WIGGINS (1883-1962) American, *"Sailboats Off Nantucket, July 1924,"* 15" × 25½", signed.
Estimate $5,400-5,800

96. THOMAS PINCUS (19th Century) American, *"New England Landscape."*
Estimate: $2,200-2,400

97. DEAN CORNWELL (1892-1960) American, *"Kentucky Squash,"* 16" × 20", on canvas board, signed.
Estimate: $6,400-8,400

98. CARL CHRISTIAN BRENNER (1838-1888) American, *"Lady of the Olympian Forest,"* Washington State, 19¾" × 23½", signed.
Provenance: Franklin Blake Collection of Corning, N.Y.
Estimate: $2,750-3,750

99. EDITH SOMERVILLE, British, *"The English Channel At Sunrise,"* 29" × 44", signed.
Estimate: $3,500-4,500

100. Manner of PHILIPS WOUVERMAN (1619-1668) Dutch, *"A Hunting Party,"* 27½" × 23", cloth reinforcement of canvas.
Provenance: Christie, Manson & Woods.
Estimate: $4,000-5,000

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The World of Bruce Gregga

"MY WHOLE LIFE has been visual, and my stimulation is primarily visual," declares Bruce Gregga, the Chicago-based cosmopolite whose décor often seems to suggest a photographer's discriminating vision. Mr. Gregga's selective eye is typically focused on a circumspect approach to elegance. Self-taught in his profession, Bruce Gregga has shaped his tastes largely through visual explorations since he commenced his independent practice of interior design a decade ago.

Distilling a Style

"I'm a 'going-out' person," he says. "I like dining out because in restaurants you can see and hear so much. The conversation, the fashions, stimulate me. I like to taste it all. I drink in the 'streetscape' wherever I am. When I walk down the street in Paris or London, I scan, ricocheting from one thing to another." At home the process continues. His bedside table is piled high with picture books: *Chinoiserie, The Chateaux of France, The Great Houses of Britain, Pavlosk, Versailles.* Bruce Gregga seemingly never stops absorbing images.

Out of these impressions he has distilled a disciplined style of his own. Often, elaborate pieces—a Louis XV commode, an eighteenth-century coromandel screen—and opulent fabrics—satin and velvet—appear in spare settings. A richly tasseled silk-covered sofa may rest on a bare bleached-wood floor. A Rococo gilded console may appear vis-à-vis the simplest of linen slipcovered chairs. Elegance and simplicity are melded.

"I love seeing traditional against modern—modern furniture in period rooms, modern art with period furniture, period pieces in modern shells," he says. "I learned the power of this sort of drama when I was just starting out, doing sets for photographer Victor Skrebneski in Chicago.



PHOTOGRAPHY TONY SOLURI

Noted for the "mood-making" qualities of his rooms, Chicago interior designer Bruce Gregga relies on "one constant in the creation of this intangible called 'mood'—quality itself," to infuse his settings with visual drama.



In a Chicago home, Mr. Gregga creates an informal air among art and antique objects. ABOVE: A marble mantel in the bedroom is enlivened by drawings and memorabilia "placed in a seemingly random way to evoke casual intimacy." BELOW: A Ghiordes rug in the dining room lends warmth to sleek black walls.



The studio was a pure white shell, and we furnished it mostly with compatible modern furnishings. But one day I found a pair of pale green Regency cabinets I couldn't resist. I tried them in the studio. The splendid way the space and the cabinets set each other off gave me my cue.

"It wasn't long after this that I had the opportunity to visit the country house of the late interior designer Roslyn Rosier. I walked into one of the most beautiful rooms I've ever seen. There was a handmade rag rug on a plank floor, cotton damask on the walls, a semicircle of six lounge chairs in front of the fireplace, with a footstool and a small table for each chair. The room was a blend of beautiful things—English, French, American—and an ideal setting for good conversation," he says.

Recalling the Past

That particular image continued to haunt Bruce Gregga. It resurfaced many years later when he designed the living room of his Los Angeles home (*Architectural Digest*, May 1980) with a circle of six identical lounge chairs around a central table. It was here, too, in his hillside house, that the Gregga style was further honed. The airy pavilion he made of the house, the sense of spaciousness in a relatively small area, and the polished simplicity of the whole, were drawn out of a special appreciation of the English Regency period. "It is my favorite period now," he says. "I love the mood, the classical influences and the selective detail—that refined approach to simplicity." Lately, he has been studying at the source—visiting homes of the Regency period in the English countryside, and the related Georgian houses of Ireland.

Above and beyond the specifics of period, it is a certain mood-making quality, evident in the Los Angeles

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The World of Bruce Gregga

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TOP: Pairing the angular shapes of a Bauer painting with "the curves and softness" of an Italian console, Mr. Gregga creates an intriguing focal point in a client's dining room. ABOVE: A coromandel screen adds height and scale to achieve "spaciousness in a small area."

home and others, that seems to be the characteristic Gregga touch. "I recently did a house in New York that is totally modern," the designer notes, "yet the owners came to me after seeing a Florida house I did that was mostly period décor. They responded to the mood of the home.

"I love to work with people who can give direction, who know what's right for them," he continues. "Then you have something to work toward. Tough people never bother me. I'd rather work with a hard-headed businessman than a person who doesn't know his own mind.

"I believe that one constant quality in the creation of this intangible

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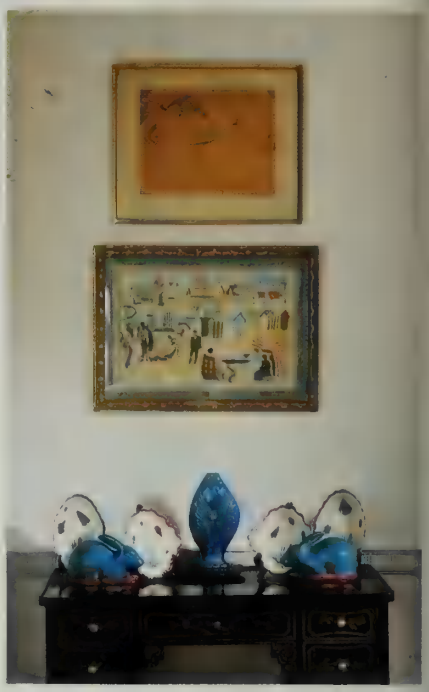
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The World of Bruce Gregga

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In Bruce Gregga's living room, a drawing by Ernst Ludwig Kirchner and an André Lhote watercolor are placed to blend harmoniously with some of his favorite porcelain pieces.

called 'mood' is quality itself," Mr. Gregga declares. "Quality that lasts, the very feel of it—that's so important. I love touching beautifully designed door handles, arranging porcelains, working with nineteenth-century needlepoint upholstery."

In art, too, Mr. Gregga prefers to tour the past. The early twentieth century is about as far forward as he cares to explore personally—Kandinsky and van Dongen are special favorites—although many of his clients enjoy assembling important contemporary art collections.

Now, with commissions on both coasts and in between, Bruce Gregga finds that a cross-cultural quality has entered his work. "People come to me in California for a fresh viewpoint, and I, in turn, take California influences back to the Midwest—the scale, especially. I recently decorated a house in Chicago with a sofa nine feet long and five feet deep, flanked by twelve-foot coromandel screens."

Between cross-country trips, the

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The World of Bruce Gregga

continued from page 222

designer moved his Chicago residence from a glass and steel Mies van der Rohe tower—where he eliminated walls to provide a sixty-foot stretch of space—to a turn-of-the-century masonry building with an Adam plaster ceiling that has become the focus of his new interior décor.

Into the new home went his still-growing collection of porcelains—Chinese Export, Dutch and English blue and white, nineteenth-century



Combining modern artworks with traditional paneling in a client's library, Bruce Gregga designed leather club chairs with "smooth, simple lines to complement all elements in the room."

creamware. "But," he says, "I would rather collect houses. I would like to have an apartment in New York on Fifth Avenue, across from the Frick, on a floor just skimming the trees. And then an apartment in London, in Belgravia. A house in Provence, too—or, if I couldn't have a house, I'd just keep staying at the Hôtel du Cap in Antibes and walk down to the sea. Maybe a house in Santa Barbara, too, while we're dreaming!

"But of course there's always another house," Bruce Gregga continues. "I don't feel sentimental about houses. What I do feel sentimental about are the achievements that have gone into them. It's people, the people I design for, that matter so much. That's my world and that's my business—making something happen, then going on to something else." □

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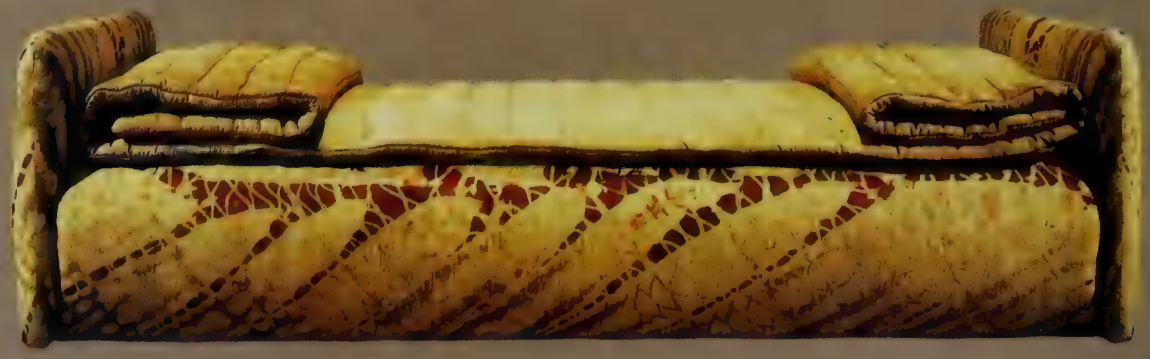
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DERRY MOORE

To London interior designer David Mlinaric, objects should be in tune with their decorative surroundings. "I place them right down at the bottom of the list of priorities," he says. "They can dress things up a bit, but they can't hide bad proportions and weak planning."



DERRY MOORE

At his manor in Suffolk, Mr. Mlinaric arranges objects at a window to take advantage of the natural light. A favorite piece is a basket bought on holiday in Brittany. Filled with dried flowers, it confirms the designer's impression that "fancy shops are not the only places to find appealing accessories."

He is decorator to the National Trust, that guardian of so many of Britain's most beautiful houses and gardens, and his private clients also tend to be blessed with inherited treasures. He works as a scholar, finding out what would have been and should have been there originally; he works as a man who genuinely loves everything to do with these houses—every architectural refinement and every venerable tree in the garden.

In that context, the position he gives objects is understandable. "I place them right down at the bottom of the list of priorities," he says. In other contexts, too—a cottage, an office, a restaurant—architecture comes first. His guiding rule is that all parts must relate to the whole and to each other simultaneously. "I feel that objects relate to interior design in the same way applied ornament relates to architecture. They can dress things up a bit, but they can't cover up bad proportions and weak planning. Great works of art would obviously have a different status, but still, I have never designed a room around any one object. Most of the people I work for already have family collections of furniture and paintings. Somehow all these just fit into a room."

The process of fitting things in doesn't mean making a dramatic gesture, but simply putting accessories where they can be seen effectively and used, if possible. As far as lighting is concerned, his aim is to put objects out of the gloom and, whenever he can, into the daylight. At *Thorpe Hall*, his own Elizabethan manor house in Suffolk, a huge carving is placed where light from a side window can illuminate the surface. Deep window ledges have become bright perches for favorite objects. "It is almost always more interesting to diffuse or adjust daylight than to use spotlights," he observes. "Curtains, blinds, or screens mold the light. Candles can be wonderful; so can ordinary lamps with shades, on tables, but on the whole I do find that daylight is always bound to be better than artificial light.

"At home, things should be seen and touched. I don't like to put objects away unless they are of great value—then, obviously, I must, but it seems a mistake to set them apart." He once designed some showcases for a collection of pre-Columbian pottery, but never felt they came off very well. Arranging some pewter spoons in a fan shape on the back of a recess, he thought, came off rather better, but he would prefer to avoid stiff arrangements altogether. "It's a matter of placing things with an eye to balance and order. If an object is very good, it should be given a little clarity and seen on its own. Cheap things can be massed. I don't do 'tablescapes,' as many decorators do. It's more a question of just shoving



DERRY MOORE

Faded paint and curious gadgetry make this model of a thresher amenable to the informal spirit of the designer's country home. "It was probably a salesman's sample, used to attract orders at agricultural fairs." From Westenholz Antiques in London, it exemplifies Mr. Mlinaric's interest in working miniatures.

continued on page 234



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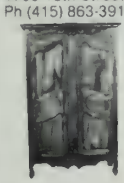
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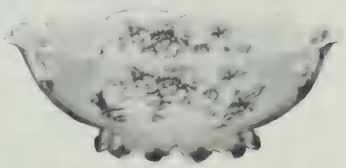


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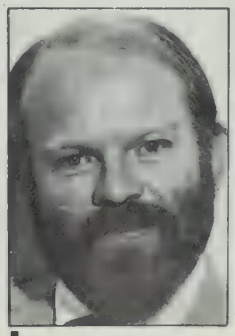
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David Mlinaric—The Designer's Choices
continued from page 230

things together." He has done that effectively on a stone-tiled surface in his house in the country. Here, rough everyday objects from the nineteenth century—a slop bowl, an ink bottle he dug up in the vegetable garden—are all set in a mass. "They can look as well in disarray as when arranged," the designer declares.

Mr. Mlinaric feels there are key things that make an object good. Shape or outline is important; even more important is what he calls "truth to materials." By that he means the quality of the material must be emphasized by what is done to it. If made of wool, it must be woolly; if made of wood, it must be crisply carved. He says, "I have a Stone Age ax head that seems the epitome of a good stone object—smooth, well adapted to its function—because it is sharp and heavy. Being true to purpose matters, too. If something is meant to work, it must work well."

All of these factors override date and monetary value. "Some incredibly nice things don't cost much," the designer says. "I was in America last summer, and the unsophisticated pieces impressed me as absolutely wonderful: Shaker architecture and brick pavements; the boot scraper and the gate at Robert E. Lee's home, *Stratford Hall*, in Virginia. Fancy shops are not the only place to find appealing accessories."



PRUDENCE CUMING

Made by David Mlinaric's daughter Jessica at the age of six, a ceramic bear is modeled after one of the most cuddlesome of childhood toys. "For me, it really captures the essence of bear," the designer observes. "It has the well-rounded tummy and is solid and lovable."

David Mlinaric doesn't fuss over his objects. He may occasionally move something from one place to another, but never moves things between the country and London, and doesn't sell in order to buy better. "I don't get rid of things," he says. "Most have been around all the way; nothing drastic is changed." He has a slight preference for three-dimensional objects, because he likes to see things in the round, and has a decided preference for anything old and handmade. "Books are the only machine-made and mass-produced items I really like. There must be others, but I can't think of any. Natural objects? Wonderful."

Of two minds about the business of "collecting," he says, "Half of me thinks people become too engrossed in possessions. They begin enthusiastically and end up as neurotics. If that can be sidestepped, then collecting is enjoyable. I'm not a collector. I buy by accident, then work things in. I certainly don't see a gap and look for things to fill it. It's all trial and error, ending up with what I like. I make allowance for the fact that when I'm home I probably won't like something as much, then plunge ahead and buy it anyway. My daughter says I like 'unuseful' things. I suppose that's true. I like my lawnmower, even though it doesn't work well. When it comes down to it, I'm just not all that possessive. If things are there, fine. If not, that's fine, too." □

—*Elizabeth Lambert*



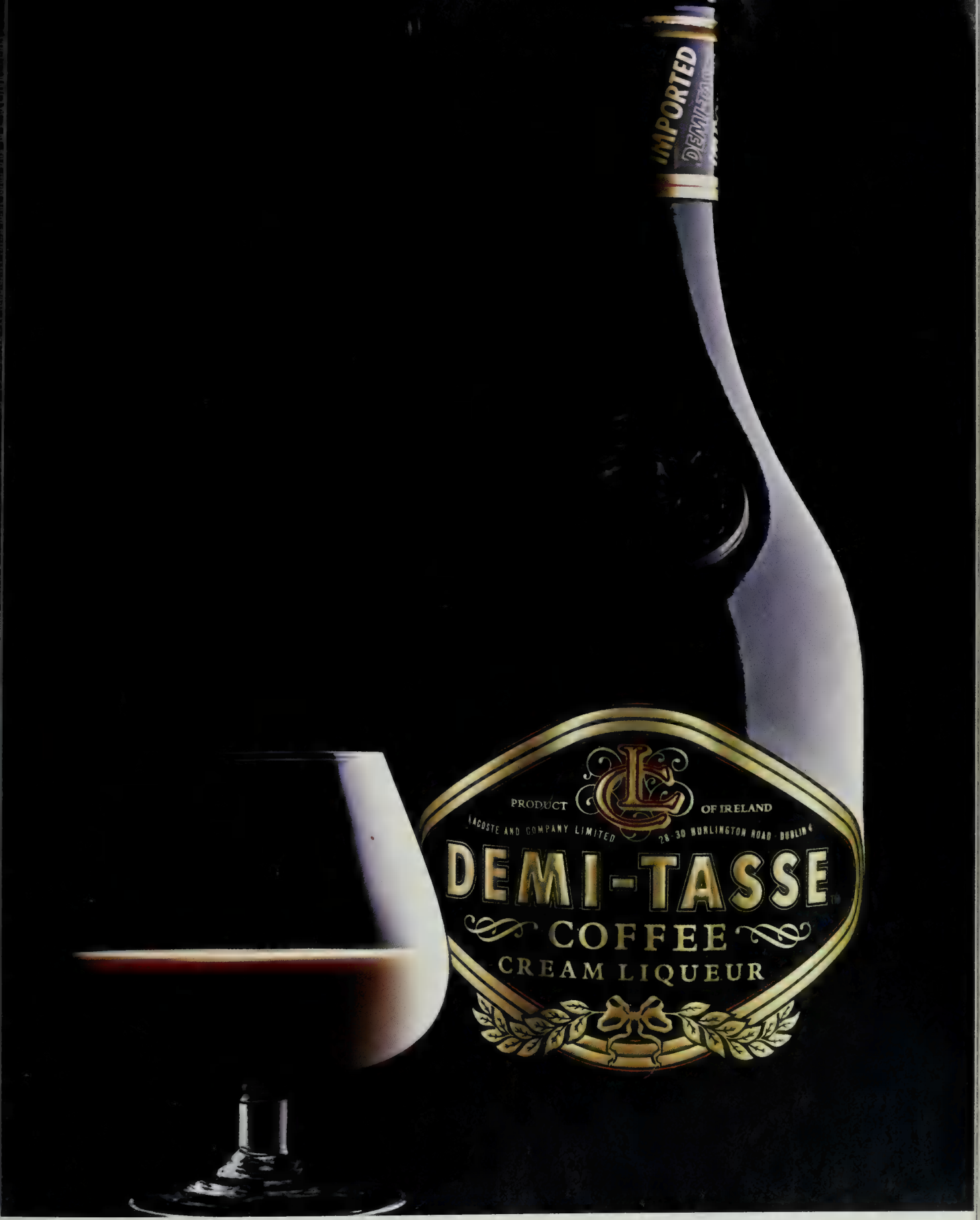
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PRUDENCE CUMING

This 19th-century model of a Greek temple façade embodies the classical principles that Mr. Mlinaric values so highly. From Westenholz Antiques in London, it is one of several plaster models owned by the designer.



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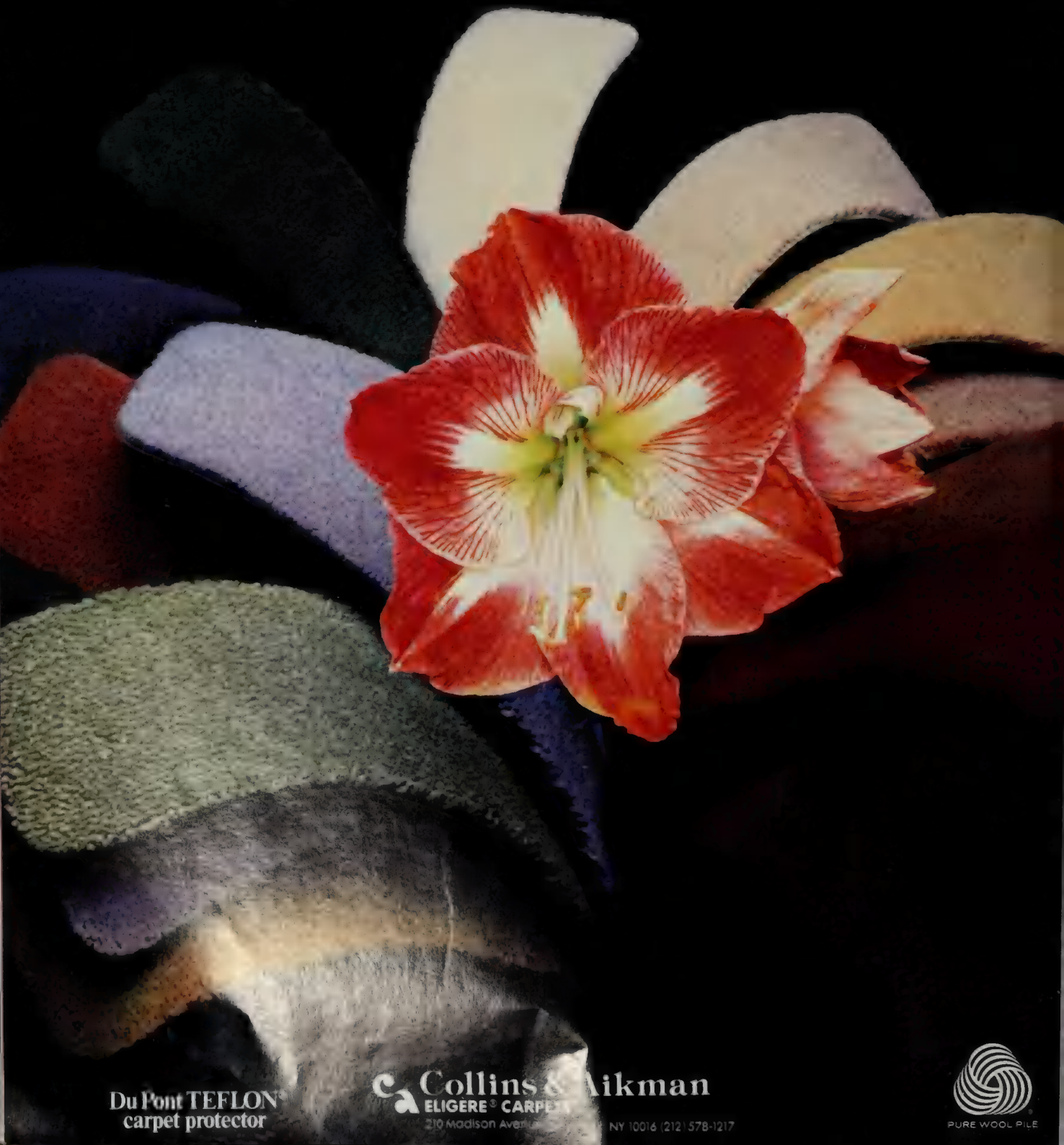
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Louis Bromante in Capri

TO INTERIOR DESIGNER Louis Bromante, Capri is "magic"—so magical, in fact, that he has been lured back eight times in the last fifteen years to the island that rises dramatically from the Bay of Naples. He has been there in spring, in summer and in fall. Each is his "favorite season," he says.

"The first time you visit a place—or for that matter, see a film or hear a piece of music or dine at a restaurant—you don't always absorb all the nuances," Mr. Bromante observes. "A second viewing fixes the place in your mind," he continues, explaining his penchant for returning to a familiar spot when he travels.

The long-standing romance with Capri began in July, 1968, when he and his traveling companions, to escape the soaring temperatures in Rome, decided upon an impromptu overnight excursion to the island—and stayed for ten days. "We telephoned the concierge in Rome, asked him to pack away our clothes and hold them until we returned," Mr. Bromante recalls with delight.



FELICIANO

Years ago, while on a holiday in Rome, interior designer Louis Bromante ventured to the island of Capri. It proved an excellent discovery: "I've returned eight times since," he says.

The island, two miles wide and four miles long, has been attracting a discriminating coterie of travelers since Augustus Caesar first chose it as his retreat in 29 B.C. A public garden now occupies the site of the emperor's villa. When Tiberius followed, he built numerous palaces amid the rocky terrain. Capri's fortunes seesawed through the centuries as it passed from the rule of one country to another. In the late 1800s, it was rediscovered and soon became a haven for royalty and movie stars; for artists and writers like Arshile Gorky and D. H. Lawrence. Winston Churchill came there to paint.

The Capri that Louis Bromante describes is a place of intense natural beauty and vibrant contrasts: undisturbed serenity and rollicking festivity; avant-garde chic and pleasant simplicity; gray cliffs with steep faces tempered by the boisterous colors of bougainvillea and wisteria.

"Depending on your orientation, the name Capri derives either from the Greek *kapros*—'wild boar'—or the Latin *capra*—'goat,' " says Mr. Bromante. "I believe in the Roman derivation. It must have seemed to those early travelers to the island that only the sure-footed goat could scamper up those steep cliffs.

"In spite of the terrain," the designer continues, "walking is what



ADRIAN COOK



MALCOLM KIRK

LEFT: Distinguishing features of Capri are the precipitous cliffs, with villas perched like eagles' nests overlooking the sea. It's this rugged aspect the designer finds so appealing. ABOVE: Here, Capri's diminutive progeny, the Faraglioni, form a pair of limestone peaks in the Bay of Naples.

continued on page 244

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Louis Bromante in Capri

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you do here. There's a funicular from the Marina Grande, and *carrozze* and a few cars to take tourists around, but walking and boating are the favored forms of transportation."

In fact, a typical day for the designer begins with an early morning stroll: "When I go through the town to do my errands or wander about the back alleys where the markets are, I see elements of design that I file away in my memory," remarks Mr. Bromante, who, in addition to decorating, designs wallpaper, furnishings and fabrics. Thus, a display of clothes seen in a children's store—one color against another—may be translated into a detail on a sofa, or the pattern of weeds growing in a field may become a pattern on cloth.

The designer recalls seeing a stairway while climbing a hill one afternoon: "It was lined with potted plants put out to sun. Some were in baskets, some in clay pots, others in ceramic jardinieres. The flowers were all of different sizes and hues—so easy and asymmetrical. That memory inspired a wallpaper design months later." Using the streets as a visual library, the designer misses nothing.

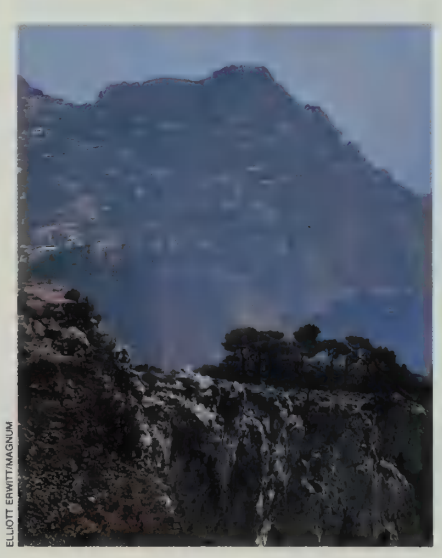
"On Capri, I suppose the primary handicraft is sewing," he says. "The people make wonderful sandals, clothing and lace. Often when I stop at Enzo's, my tailor, I'll pick up swatches of gabardine in an odd shade—taupe or celadon or an unusual mauve—to take back to my weavers and dyers to duplicate; or at Adelaide's, a fabric shop on the via Vittorio Emanuele, I'll buy a remnant of lace because there's a particularly handsome geometric segment I would like to adapt. The Caprese seem to have a flair for combining color; for taking a simple shirt and pants, and by merely adding a belt or scarf, turning it into a fabulous outfit." Mr. Bromante singles out Jnes Depuis, a boutique on the via Camerelle, and the jewelry shop La Campanina, for the quality of their merchandise and their creativity.

By late morning in Capri, after his walk, the designer generally heads for the beach. "Da Luigi's is my favorite," he says of the small, family-run cove and restaurant under the Punta di Tragara. "It faces those famous needle-shaped rocks, the Faraglioni, and can be reached either by boat or by walking. I usually walk there and then take the boat back."

Here, too, Louis Bromante has added to the collection in his mental library. "I remember one noon during my first trip," he says, "when the proprietress came outside to check the luncheon tables. They were set with crisp white cloths and simple flatware and plates. On each table a glass bottle held a spray of fresh flowers. But it was the woman herself



MALCOLM KIRK



ELLIOTT ERWITT/MAGNUM

TOP: The ruins of Tiberius's Villa Iovis allude to Capri's reputation as a resort at the height of the Roman Empire. ABOVE: Houses crowding the hillside reflect the island's continuing popularity—confirmed by Mr. Bromante, who has visited Capri often since 1968. BELOW LEFT: One of his favorite spots is the colorful Marina Piccola, which boasts "an excellent restaurant, the Canzone del Mare." BELOW RIGHT: Walks in town are a pleasant diversion for the designer, who finds such excursions stimulate ideas for his "visual library."



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Louis Bromante in Capri

continued from page 244



SIMONE OUDOT/EPA



SIMONE OUDOT/EPA

On Capri, an austere landscape yields a surprising array of flowers. Mr. Bromante is particularly attracted to the bougainvillea (top), and potted plants (above) on a flight of stairs.

who was magnetic. She wore a beautiful array of small cotton prints—one was her bandana, another her apron, a third, her dress. Nothing matched, but in combination, everything worked. I realized then that coordinates needn't be identical in color in order to blend successfully."

A similar happy diversity characterizes his time on Capri. There is a pleasing structure to each day—variable but ordered. "One day may include a boat ride to a tucked-away little fish restaurant, Da Peppino's in Massa Lu Bresne," the designer says. "When a large red speedboat is moored outside, it's a sign that the fashion designer Valentino is there for lunch. Another day I may explore the grottos—besides the famous Blue Grotto, there are others, the Red and the Green—or I may simply take a mat to a rock high on the cliffs, to sun. By five o'clock, though, I'm on the terrace of my hotel, the Quisisana—it's a throbbing place at cocktail time

Louis Bromante in Capri



An alley shadowed by trees provides a cool pathway for travelers on Capri. "Walking is what you do here," observes Mr. Bromante, who feels the island is best explored on foot.

and perfect for people-watching."

This grande dame of Capri hotels—the former retreat of an English doctor—is located in the center of town, convenient to everything. "There are some other lovely hotels, smaller and more remote, like the converted hillside villa La Scalinatella, or the Residenza Punta Tragara, designed by Le Corbusier, which has spectacular views," says Mr. Bromante. "But I've stayed at Quisisana in everything from the last room available, to a suite, and I'm hooked. Breakfast arrives with a smile; the bed linens are edged with a narrow band of lace; laundry is returned wrapped in tissue on a silver tray and ironed till it's polished cotton."

His enthusiasm also encompasses the local wine—"dry and white and wonderful"—as well as several restaurants. "Gracie Fields has a restaurant with a swimming pool, by the sea at Marina Piccola, La Canzone del Mare, and excellent restaurants can be

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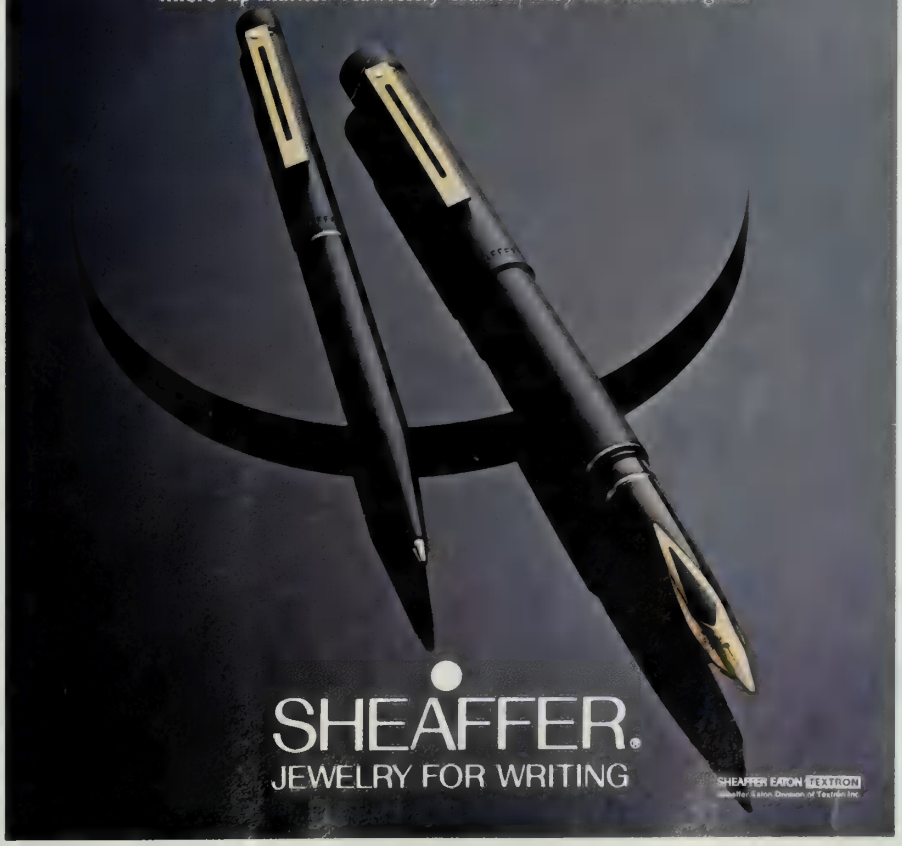


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Louis Bromante in Capri

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ROBERT EMMETT BRIGHT



ROBERT EMMETT BRIGHT

Built by Axel Munthe, Villa San Michele (top and above) has a sweeping view of the Bay of Naples. On visits to the estate, which houses classical objects, Mr. Bromante enjoys the music "wafting in" from a chapel nearby.

found right off the piazza." Mr. Bromante recommends La Capannina on via Le Botteghe, Da Gemma on via Madre Serafina, and on the outskirts of town, La Pigna, on via Lo Palazzo. For after dinner, "the best, and only, night spot is Disco n. 1."

The trip to Capri is a voyage Louis Bromante will make again. "The simplest things can be pure luxury," he comments. "Fragrant lemons squeezed over fresh vegetables; the geometry of the vineyards drawn against the hills, or the simple elegance of canvas draperies against white stucco walls. I love hearing the bells ring out in the square at night; eating a *granita de limone* while strolling through the piazza; or listening to music from the chapel near Villa San Michele. I suppose I can sum it all up by saying I feel at home on Capri." □

—Elaine B. Steiner


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In the American Spirit—Painting and the Decorative Arts

FROM THEIR EARLIEST DAYS in the New World, Americans have created a vigorous artistic tradition. At first, the settlers looked to Europe, and particularly to England, for inspiration. But by the nineteenth century, American artists and craftsmen had found and begun to develop their own creative spirit, and thereafter they often became tastemakers for the rest of the world. This month's books examine this artistic progression, with major biographies of Thomas Eakins and John Singer Sargent, and a thorough survey spanning 360 years in the history of American decorative arts.



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Delicate inflections in the flow of light are captured in *Two Wine Glasses*, 1875, from Carter Ratcliff's *John Singer Sargent*. Encompassing the full range of his art, the book also delves into Sargent's enigmatic and elusive character.

John Singer Sargent, *by Carter Ratcliff; 256 pages, 338 illustrations, 113 in color. Abbeville Press, New York, 1982.*
At the beginning of the twentieth century, John Singer Sargent was the most celebrated painter in the English-speaking world. Handsome, charming, and "civilized to his fingertips," in the words of Henry James, Sargent painted dozens of industrialists, British aristocrats, and celebrities on both sides of the Atlantic, including Claude Monet, Theodore Roosevelt, Robert Louis Stevenson and Woodrow Wilson.

In this handsomely produced volume, art critic and historian Carter Ratcliff chronicles the painter's career and explores Sargent's little-known personal life through his letters and the recollections of his friends.

Born in Florence in 1856, Sargent lived in Europe with his American parents until 1874, when he moved to Paris to study under progressive artist Emile Carolus-Duran. Sargent quickly surpassed his teacher, writes Mr. Ratcliff, his skillful handling of paint reflecting the "loaded-brush" style of Hals, Manet and Velázquez.

After Sargent completed his vibrant, almost theatrical *El Jaleo* at the age of twenty-six, some critics hailed him as the most talented painter in Paris. But overwhelming worldwide fame did not come until he moved to England, in 1885. Within a decade, Sargent was so famous that he usually refused to paint portraits outside his London studio. Sir Robert Sitwell, for instance, shipped the furniture that he wanted in his family's portrait from his Derbyshire home to London.



ABBEVILLE PRESS

The pastel tones of reflected dusk light illuminate *Carnation, Lily, Lily, Rose*—an effect Sargent achieved in repeated minute-long sittings at sunset. Titled after a popular song, the work marked a rise in his critical standing.

Although Sargent occasionally finished a painting in half-a-dozen sittings, he usually progressed more slowly, sometimes discarding a canvas that would not "live." One morning in 1902, the duchess of Portland, arriving for her sitting, saw a fresh canvas on Sargent's easel. The nearly finished old canvas was lying in a corner, slashed. Exhausted by weeks of posing, the duchess burst into tears. Sargent reassured her: "I know you so well now, that, if you will only let me try again, I am quite sure I can paint something 'alive.' " Altering her pose, he quickly finished the work.

As Sargent grew older, he tired of portraiture and devoted more time to other subjects, particularly landscapes outside England. Exploring the lesser-known aspects of Sargent's oeuvre, Mr. Ratcliff has included the artist's studies for the Boston Public Library murals, his series of landscapes of the American West, and his works as an official war artist for England during World War I.

Carefully researched and magnificently illustrated, *John Singer Sargent* provides a cogent, lively, insightful addition to the Sargent bibliography.

Thomas Eakins, *by Lloyd Goodrich; two volumes, 693 pages, 275 illustrations, 66 in color. Harvard University Press, Cambridge, 1982.*
In the opinion of most art critics, Thomas Eakins was the greatest realist painter in nineteenth-century America. But collectors and scholars have lacked an accurate up-to-date book on this artist's life and work until the recent publication of this authoritative study in a two-volume set, by Lloyd Goodrich.

Few art historians are better qualified to write about Eakins than

continued on page 258



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In the American Spirit—Painting and the Decorative Arts

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ABBEVILLE PRESS

Imparting theatrical flair to an unpromising assignment—in the artist's words, to paint "three ugly young women"—John Singer Sargent composed an ingenious *The Misses Vickers* in 1884.

Goodrich, the author of several other artists' biographies and the director emeritus of the Whitney Museum of American Art. Over fifty years ago Dr. Goodrich interviewed Eakins's widow, his friends and sitters, and copied the artist's now-vanished journals and letters, for a 1933 biography that has been out of print for decades. Goodrich's new book about Eakins is four times longer than the original one, thanks to additional information that he and other scholars have unearthed in recent years.

Working chronologically, the author skillfully interweaves Eakins's personal and professional life, presenting an uncommonly intimate view of the artist through extensive excerpts from many of his letters and journals. For instance, shortly after the young Eakins arrived in Paris in 1866 to study at the Ecole des Beaux-Arts under academic realist painter Gérôme, he described the appearance and the customs of the French capital for his family back in Philadelphia. In one letter he painstakingly sketched every piece of furniture in his room on the rue de Vaugirard.

In the years following his return to Philadelphia in 1870, Eakins perfected an uncompromising realism, which he used in two different ways. His portraits, like *Mrs. Thomas Eakins*, circa 1900, and *Miss Amelia C. Van Buren*, circa 1890, are almost Rembrandt-like in their psychological insights and in the delicate handling of light and shade. However, his outdoor scenes, such as *The Biglin Brothers Racing*, 1874, or *The Swimming Hole*, 1884, are strikingly contemporary in their use of light and in their straightforward portrayal of life.

Despite his artistic gifts, Eakins was the "most neglected and misunderstood major painter of the period," writes Dr. Goodrich. "Many of his chief works were rejected by the art establishment. He sold few paintings and received few commissions."

Eakins's dogged pursuit of his personal artistic vision was one reason for this general public indifference to his art. In his portraits, for instance, he did not try to flatter the sitter. Instead, he attempted to capture and

continued on page 262

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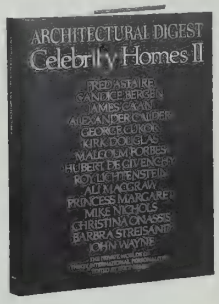
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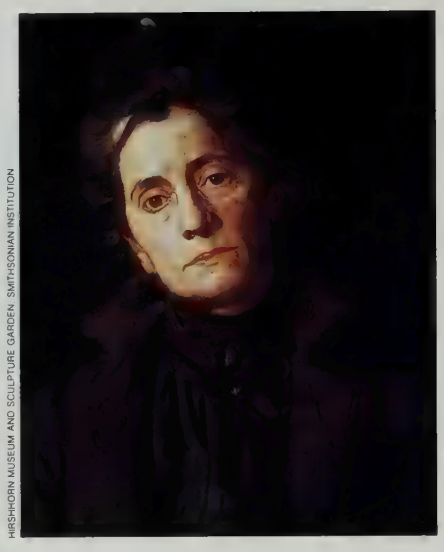
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In the American Spirit—Painting and the Decorative Arts

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Character portrayal of a sculptural quality distinguishes the portraiture in Lloyd Goodrich's two-volume work, *Thomas Eakins*. In this painting of his wife, *Mrs. Thomas Eakins*, a sense of individuality and strength are conveyed.

define the subject's true personality and, in Goodrich's words, "the physical qualities that made the sitter unique, like no one else in the world." By the turn of the century Eakins was achieving some recognition and a modest number of commissions, but high critical esteem for his work came only after his death in 1916.

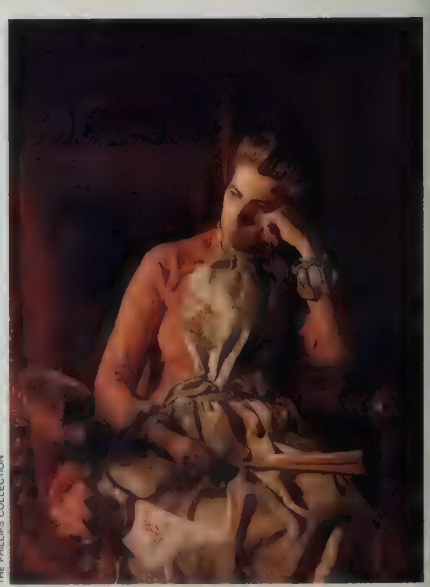
Thomas Eakins represents the highest standards of art history. It is exhaustively researched, well written, profusely illustrated, and thoroughly indexed and footnoted. When the author's forthcoming catalogue raisonné of Eakins's works is published, these three volumes will be the definitive history of the artist and his career, providing a fitting conclusion to Lloyd Goodrich's lifelong study of a once-overlooked genius.

American Decorative Arts, *by Robert Bishop and Patricia Coblentz; 405 pages, 443 illustrations, 160 in color. Harry N. Abrams, New York, 1982.*

Furniture, ceramics, glass, textiles, paintings, silverware—all of these objects, and many more, form the body of works by American artists and craftsmen presented in *American Decorative Arts.* Organized chronologically, this sumptuous book starts with the spare, almost Medieval seventeenth-century furniture and homes the colonists adapted from English models. Although more concerned with finding food and shelter than with designing their furnishings, the seventeenth-century settlers retained their love for color, form and craftsmanship, as revealed by a pair of cluster-column silver candlesticks made in Boston around 1685, or a cedar fall-front bureau chest completed in New York State circa 1690.

As American life and commerce flourished and the colonies gained independence, the arts and crafts produced in urban centers responded to these changes. The Queen Anne, Chippendale and Federal styles reflected the influence of British master craftsmen in the eighteenth and nineteenth centuries. But by the mid-1800s, American artists were drawing on other sources, too, notably the Classical Greek, Gothic, Rococo and Renaissance styles.

Although country craftsmen did not follow these urban fashions



THE PHILLIPS COLLECTION

Her pensive gaze suggesting a melancholy mood, Eakins's *Miss Amelia C. Van Buren*, 1890, seems unaware of artistic scrutiny. Illuminating the figure against a darkened background, Eakins heightens the sense of quiet drama.

continued on page 264



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DESIGNED FOR READING

In the American Spirit — Painting and the Decorative Arts

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Elaborately crafted in the Renaissance revival style, this pier table with display cabinets, ca. 1865, exhibits the architectural detail of many pieces featured in *American Decorative Arts.*

exactly, their works often combine a fine sense of proportion with a charming naïveté of design. A mid-eighteenth-century painting by an unknown artist, for instance, depicts the well-dressed merchant Moses Marcy proudly standing in front of his gambrel-roofed house, with one of his ships in the background.

Unlike other decorative arts surveys, this book carefully examines such twentieth-century masterpieces as the Tiffany Studio's exquisite stained glass window showing a view of Oyster Bay through a wisteria-clad trellis. Nor do the authors neglect such important contemporary works as Albert Paley's 1980 steel, brass and bronze double-portal gates for the Senate Chamber at the New York State Capitol in Albany.

Thoughtfully written and handsomely illustrated, *American Decorative Arts* is as wide-ranging a book as its subject. With its detailed captions, extensive bibliography and thorough index, it should become a valuable reference work for collectors. □

—*Charles Lockwood*

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Coming Next—in June



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Architectural Digest Visits: HERBERT ROSS and NORA KAYE ROSS at their contemporary Mediterranean-style beach house in Malibu.

INTERIOR DESIGNS

In San Miguel de Allende, Patricia O'Gorman Bubela recreates the romance of a Mexican colonial country house.

Architects Charles Gwathmey and Robert Siegel emphasize clarity in their plan for a Manhattan apartment.

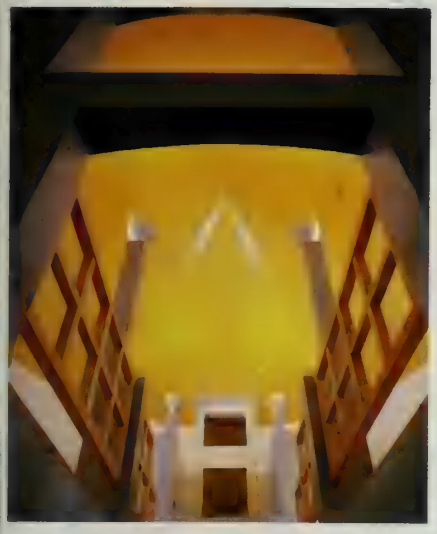
The spontaneity and humor of an experimental décor by Anthony Machado in Los Angeles.

An enduring spirit of classical grace and comfort infuses a distinguished Washington, D.C. setting.

Harrison Cultra evokes historic continuity in restoring his 18th-century country home in New York State.

PREVIEWS

ARCHITECTURAL DIGEST



Architecture:
Edward I. Mills's unusual blending of Postmodernism and the Shingle Style for a home in the Hamptons.

SPECIAL FEATURES

Historic Houses:
At the opulent *Palazzo Mocenigo* on the Grand Canal, memories of Venetian grandeur and Byronic escapades live on.

The Collectors:
Provocative tribute to modern art at the New York City residence of the Gifford Phillipses.

Gardens:
Orchestrating for the seasons at *Stonecrop* in the Hudson Highlands.

Art:
Painters' colorful visions of Gypsy and nomad life.

Antiques:
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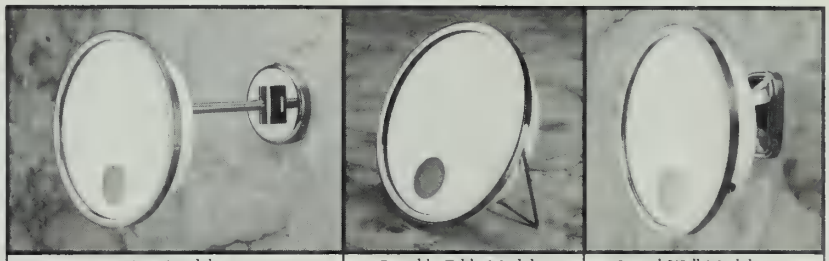
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The Lady and the Unicorn

... among the principal tapestry masterpieces of all time.



One of the panels of the tapestry masterwork.

Its Mystery

Once upon a long, long time ago, when Columbus was just setting sail to find the New World, it is said that a proud, powerful and rich French courtier invested a fortune to buy eternal beauty for a woman.

He was Jean IV Le Viste, lord of Arcy, in 1489 named president of the Court of Aids of Charles VIII of France.

The Le Viste coat of arms—red, with a blue band set with three silver crescent moons—appears prominently in all panels of the tapestry masterwork known as *The Lady and the Unicorn*.

Who the lady was we do not know.

Nor do we understand the rich allegory woven into these brilliant panels. In the turbulent centuries that followed their creation at the dawn of the French Renaissance, the meaning was obscured. And the tapestry itself was lost ... almost.

Discovery

It was the passionate, headstrong novelist, George Sand, Chopin's mistress, who brought *The Lady and the Unicorn*



The Unicorn



The Greyhound



The Rabbit



The Le Viste Pennant

out of the shadows in 1844.

She glimpsed the tapestry panels hanging in the salon and dining room of the Château de Boussac, deep in the French countryside. Haunted by their beauty and detail, she used them in the settings for several novels. And it was largely due to her efforts to call attention to them that they were restored and preserved, and survive today.

Now, magnificently displayed at the Cluny Museum, Paris, *The Lady and the Unicorn* tapestry is among the most admired and studied treasures in the world.

Its Details

The historic *Lady and the Unicorn* is woven on a vermillion field in the classical millefleurs style. Besides the abundance of flowers, the tapestry is notable for its beautiful depictions of oak, holly, pine, and orange trees, extraordinary renderings of furs, brocades, velvets, silks, and jewels.

But most prized of all are the scores of animals—the rabbits, foxes, lapdogs, hounds, cockatiels, partridges, monkeys. In each panel the heraldic lion and unicorn support the Le Viste coat of arms. The ever-present lady is perhaps a symbol of all the mysterious, wonderful, sensual, and spiritual elements of life.

The Collection

Now Architectural Digest offers its readers *The Lady and the Unicorn* Collection. Eight 13" x 17" wall tapestries, each an original rendering to actual size of one of the historic tapestry's most important and enchanting details. The Collection was commissioned after a 12-year study of the masterwork by Allan Waller, one of the world's foremost experts in tapestry design, who selected the images for each tapestry in the Collection. He personally supervised their creation at the 100-year-old Atelier in Halluin, France, celebrated throughout the world for its craftsmanship.

The master weavers of Halluin invented a special stitch, "Point d' Halluin," which captures with absolute fidelity the colors, details and textures of the tapestry hanging in the Cluny. So ingenious and unique is this stitch that the president of France awarded official medals of distinction to the Atelier.

Using historic French Jacquard looms, the artisans have blended wool, cotton, and linen threads of more than 200 colors to create each tapestry in the Collection.

The result is magnificent proof that old-world craftsmanship can still thrive today... can grace our walls... provide a rich and romantic background for our lives... become a focal point for our rooms... spark conversations with our guests, just as it did in 15th-century France.

The Offering

The first series of eight historic details of *The Lady and the Unicorn* is being issued in a strictly limited edition of 10,000 Collections worldwide. And *Architectural Digest* has reserved the entire edition for its readers until June 30, 1983. After that date, this tapestry Collection may be offered to others—but only if the edition limits have not been reached. Individual tapestries will not be sold separately, so that the integrity of this important Collection will be maintained.

As a subscriber you will have the right, but not the obligation, to acquire all eight tapestries in this unique collection. Your satisfaction is guaranteed. You may return any tapestry within 30 days for a full refund of your purchase price.



Photography by Russell MacMasters

Interior design by Val Arnold

And you are free to cancel your subscription at any time. (Once cancelled, however, your subscription cannot be reinstated.)

Because of the time-consuming task of creating each 13" x 17" tapestry, the Collection will be issued at a rate of one every other month. A seal attesting to the authenticity of the Collection will be permanently affixed to the back of each tapestry. Moreover, each subscriber will receive at no extra cost the beautiful book *La Dame à la Licorne* in English, edited by Alain-Erlande Brandenburg, curator of the Cluny—a $20.00 value.

To enter your subscription, simply complete and mail the attached Advance Reservation Application. Or write to *Architectural Digest,* Dept. T1, 5900 Wilshire Blvd., Los Angeles, CA 90036. You need send no money now. (In light of the edition limits, and to avoid possible disappointment, we urge your early response.)



The Lion



The Spaniel



The Monkey



The Lady

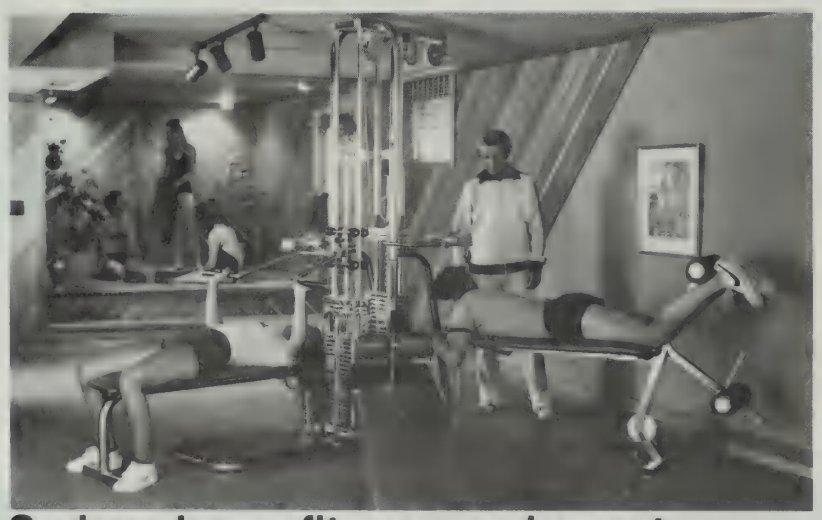
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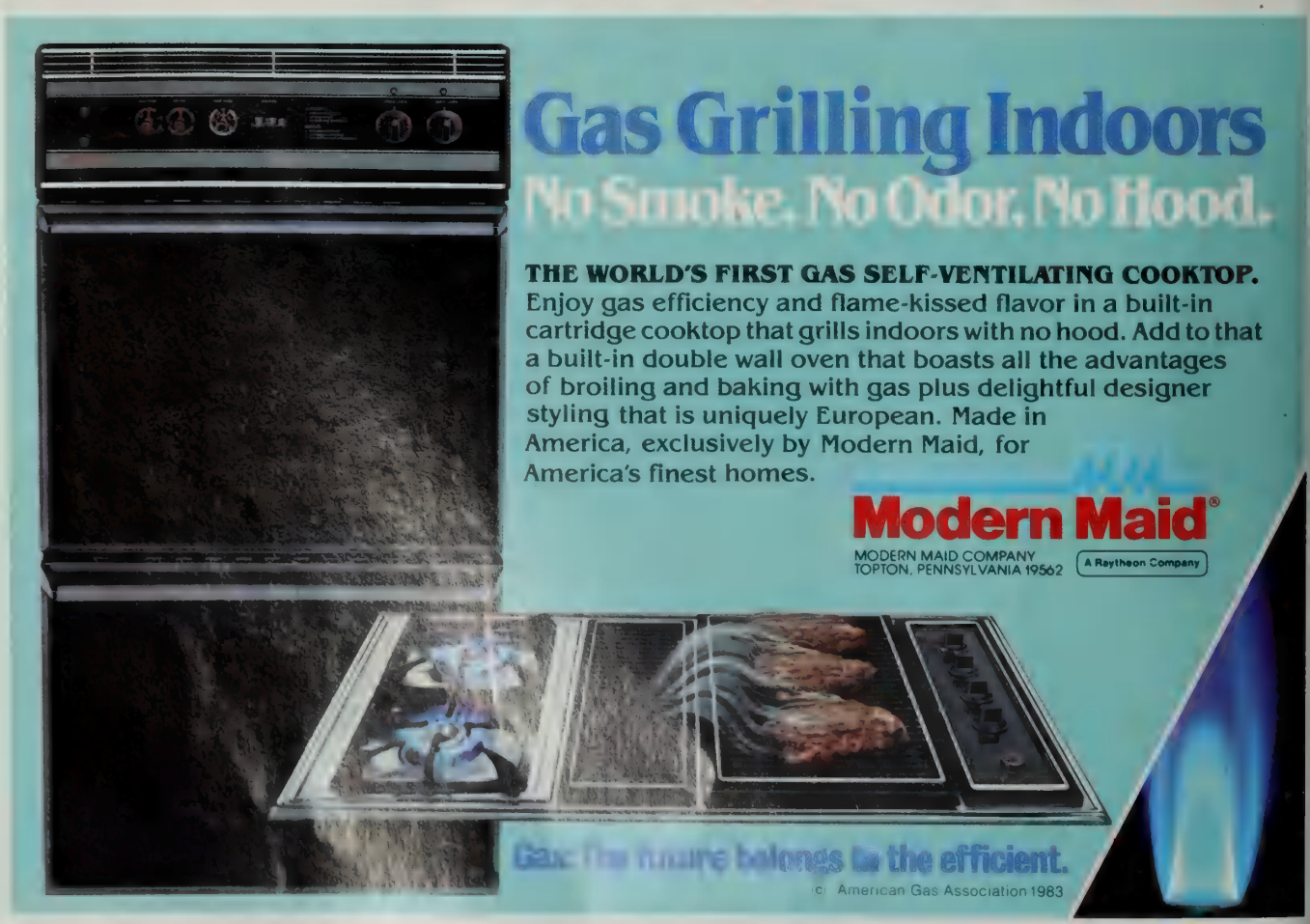
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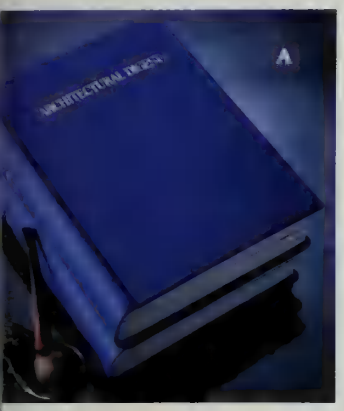
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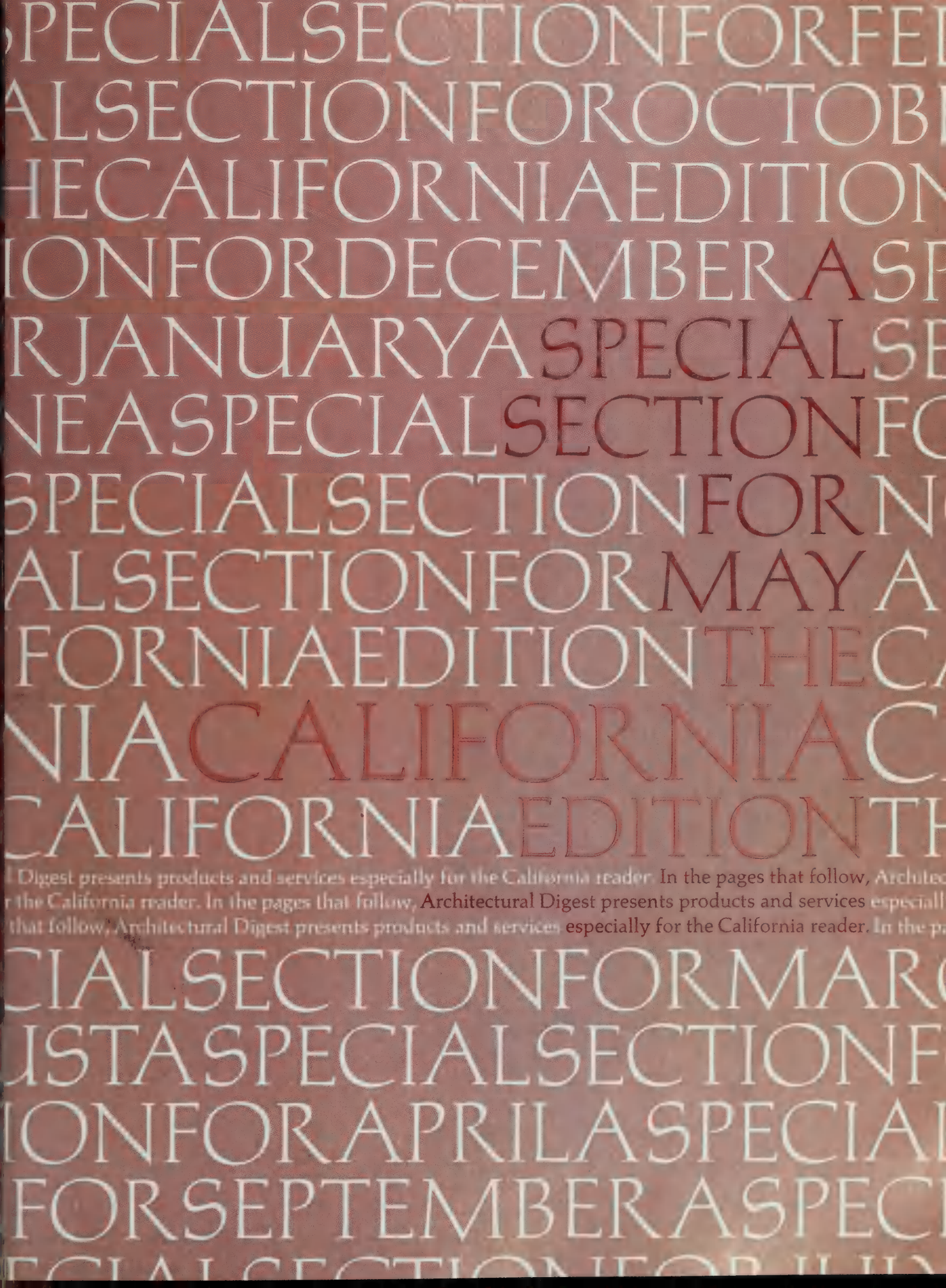


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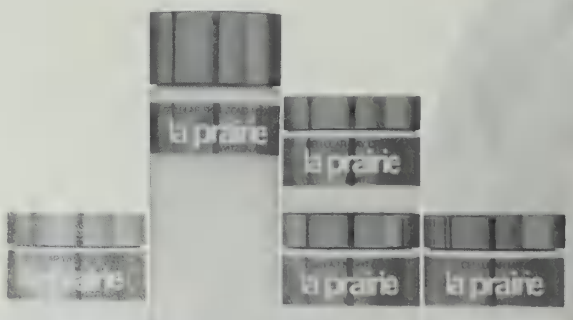
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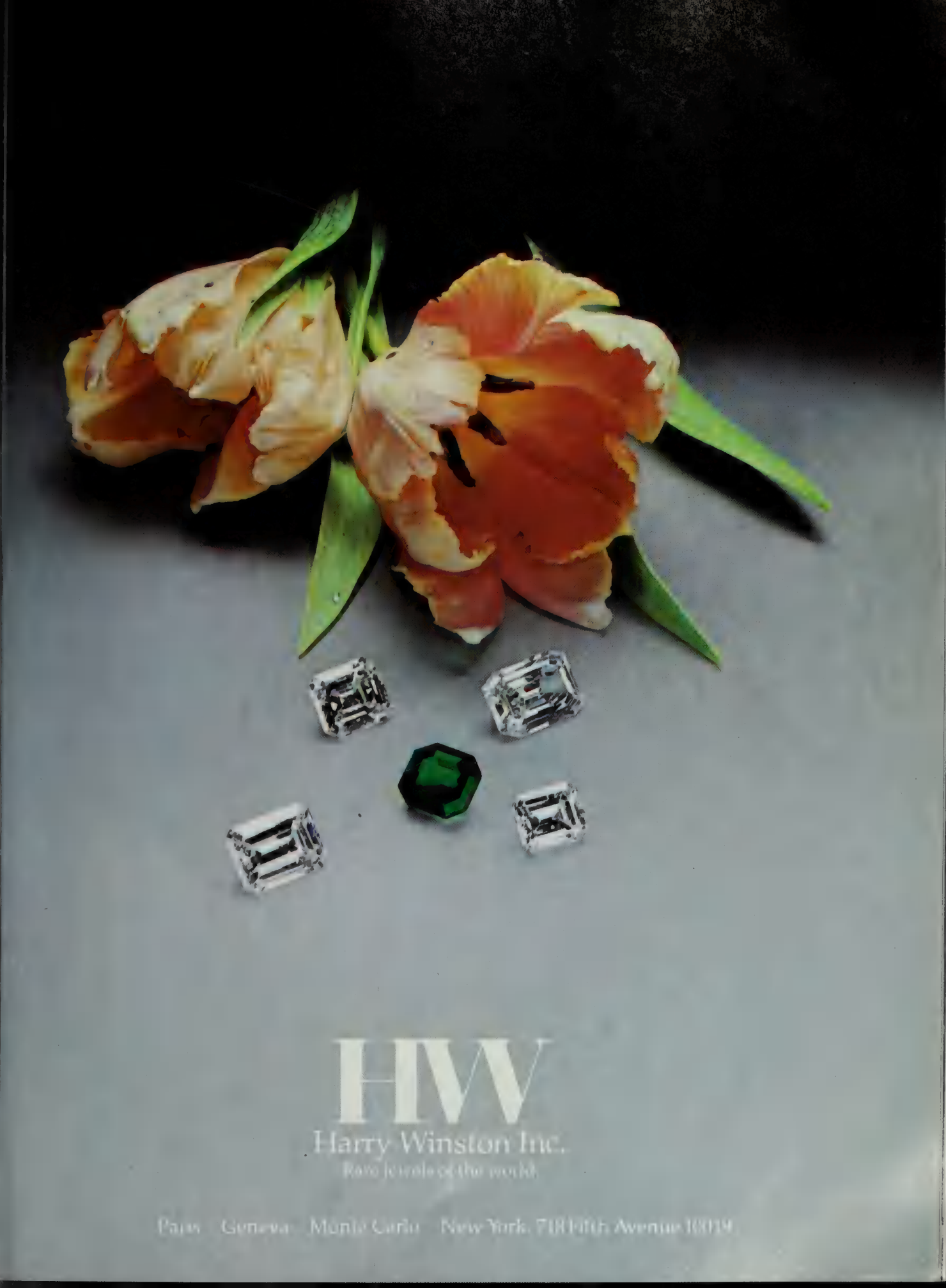
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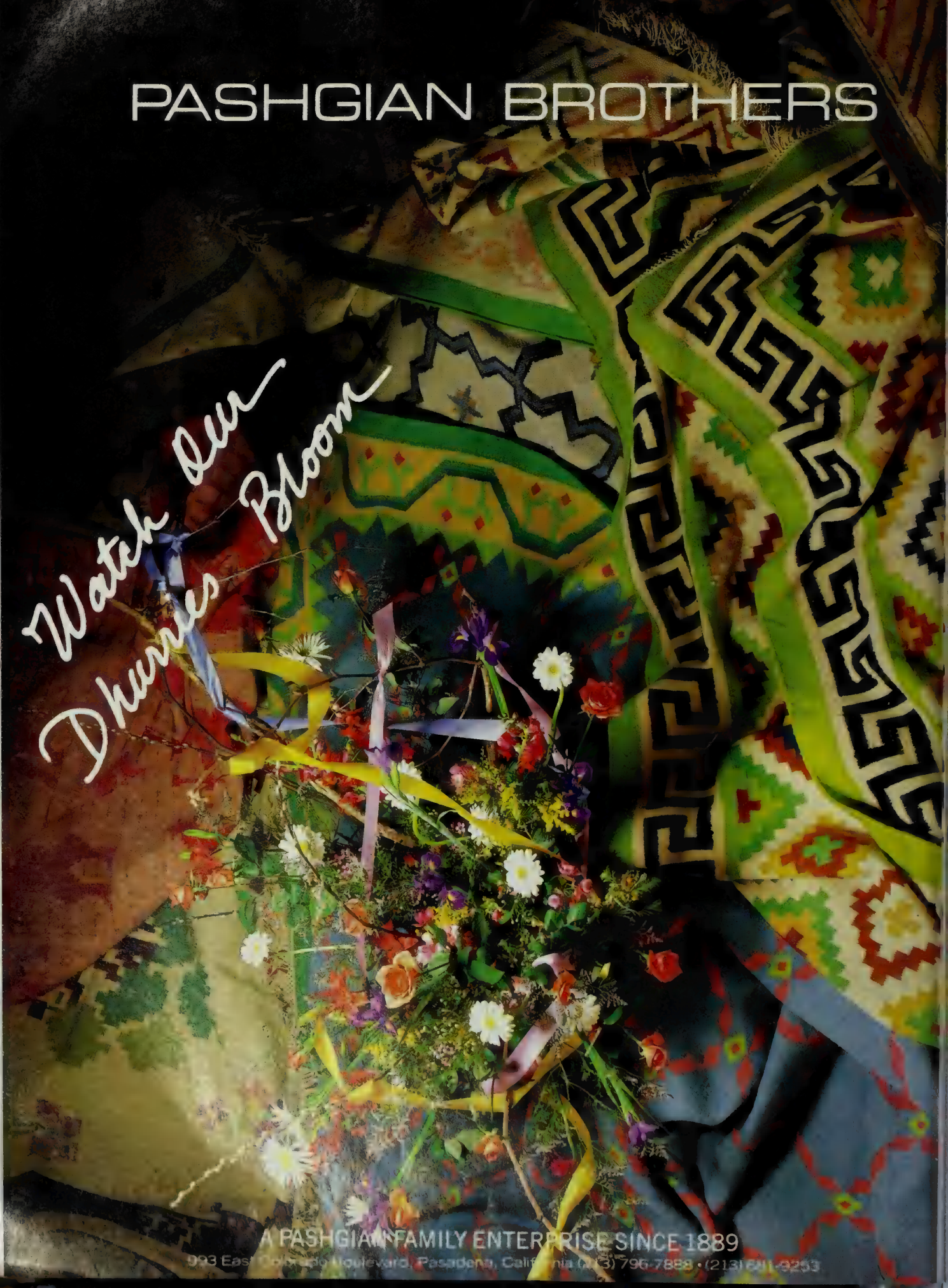


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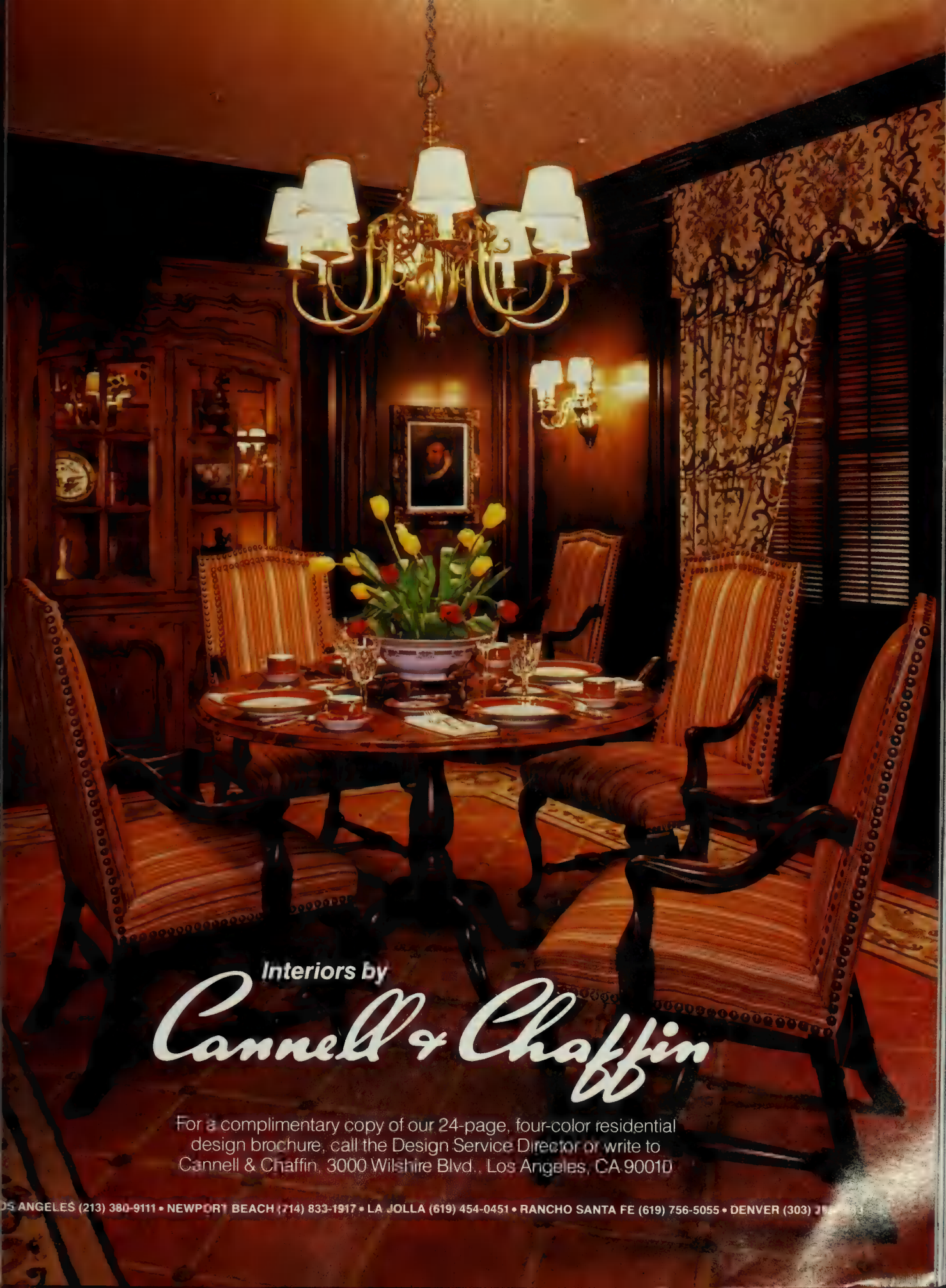


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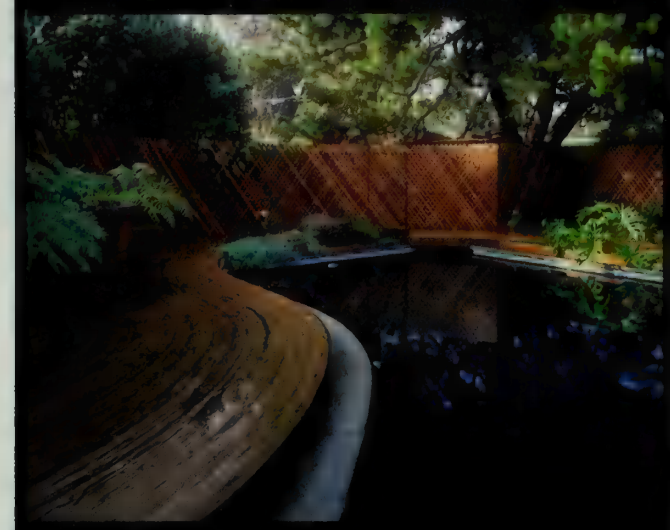
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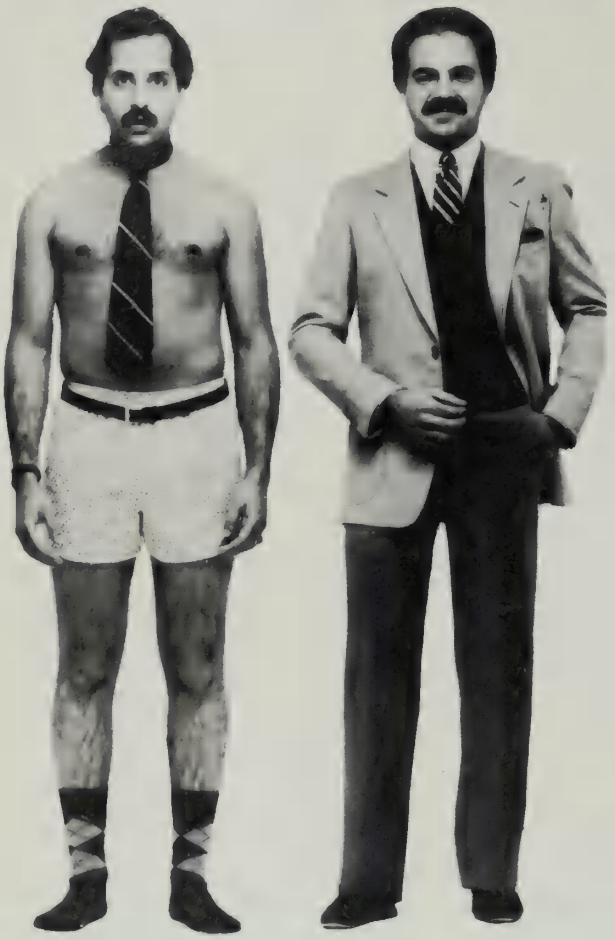
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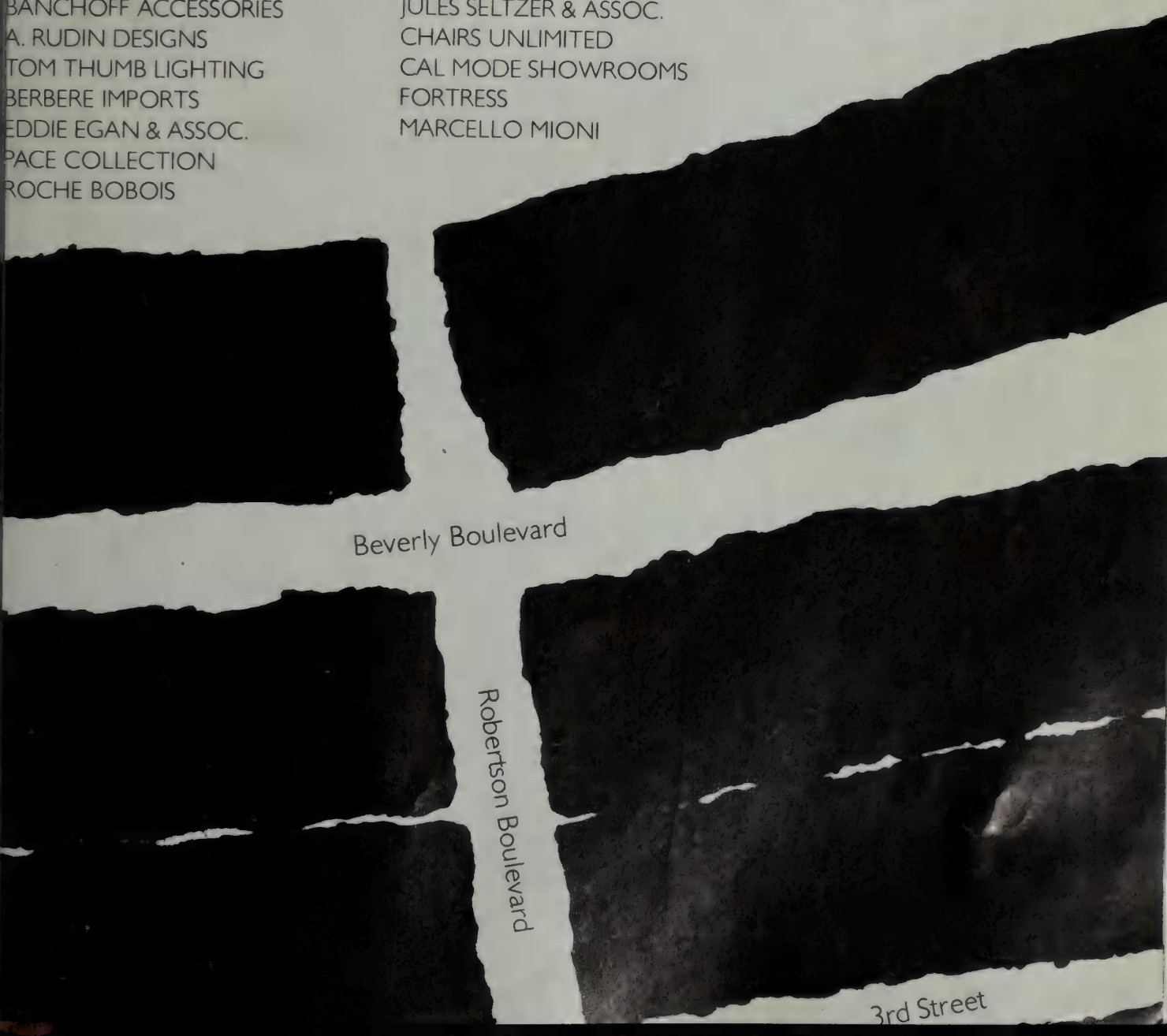
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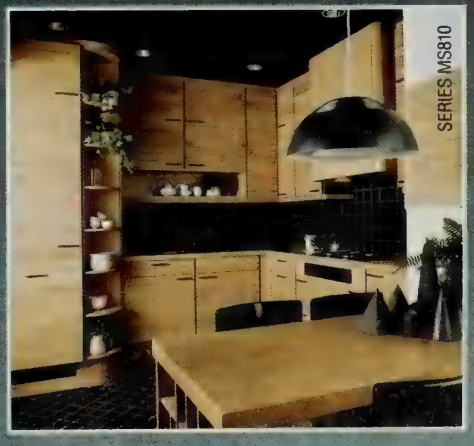
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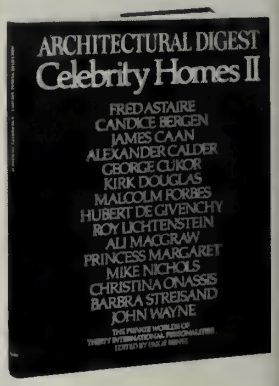
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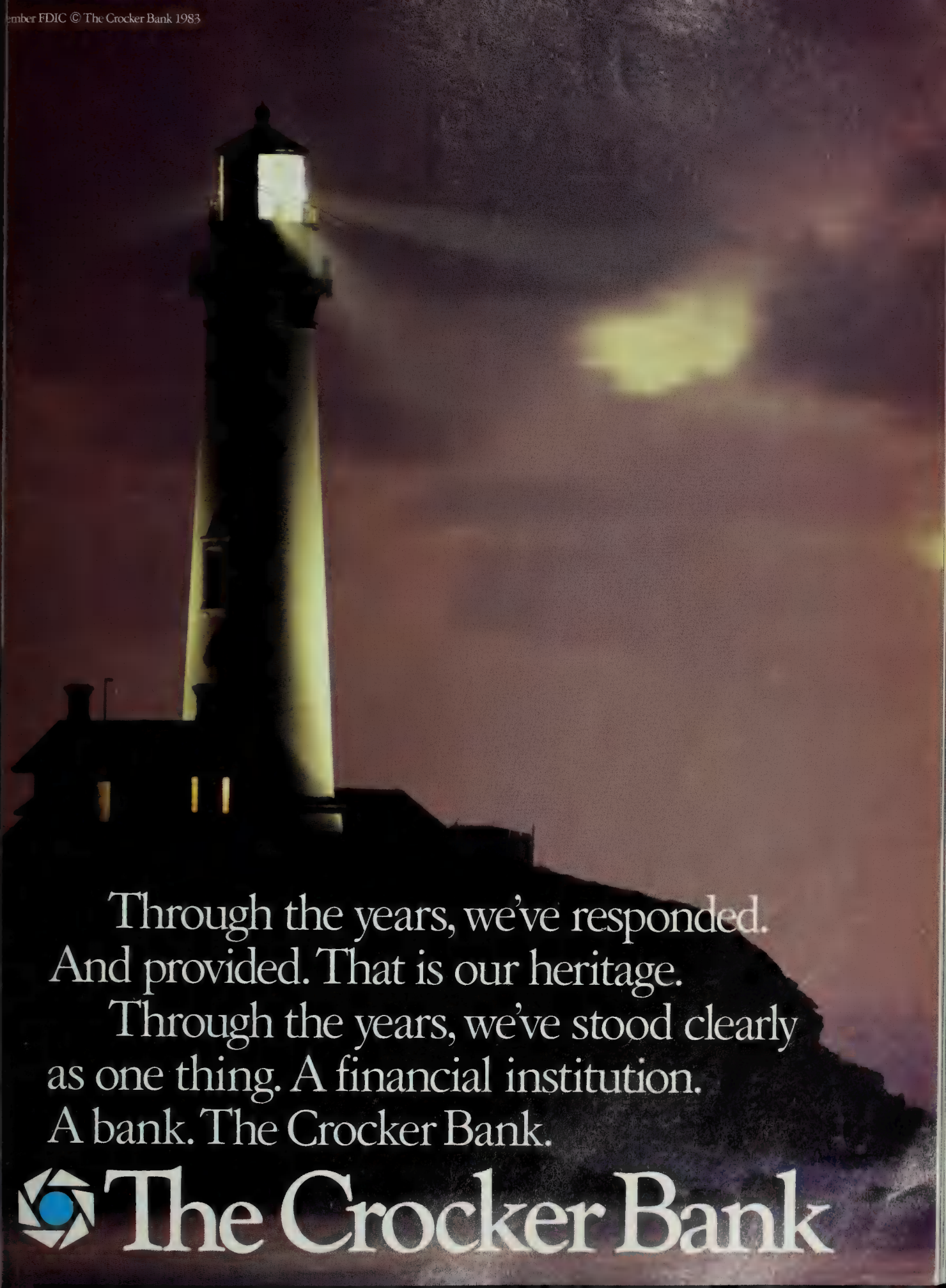
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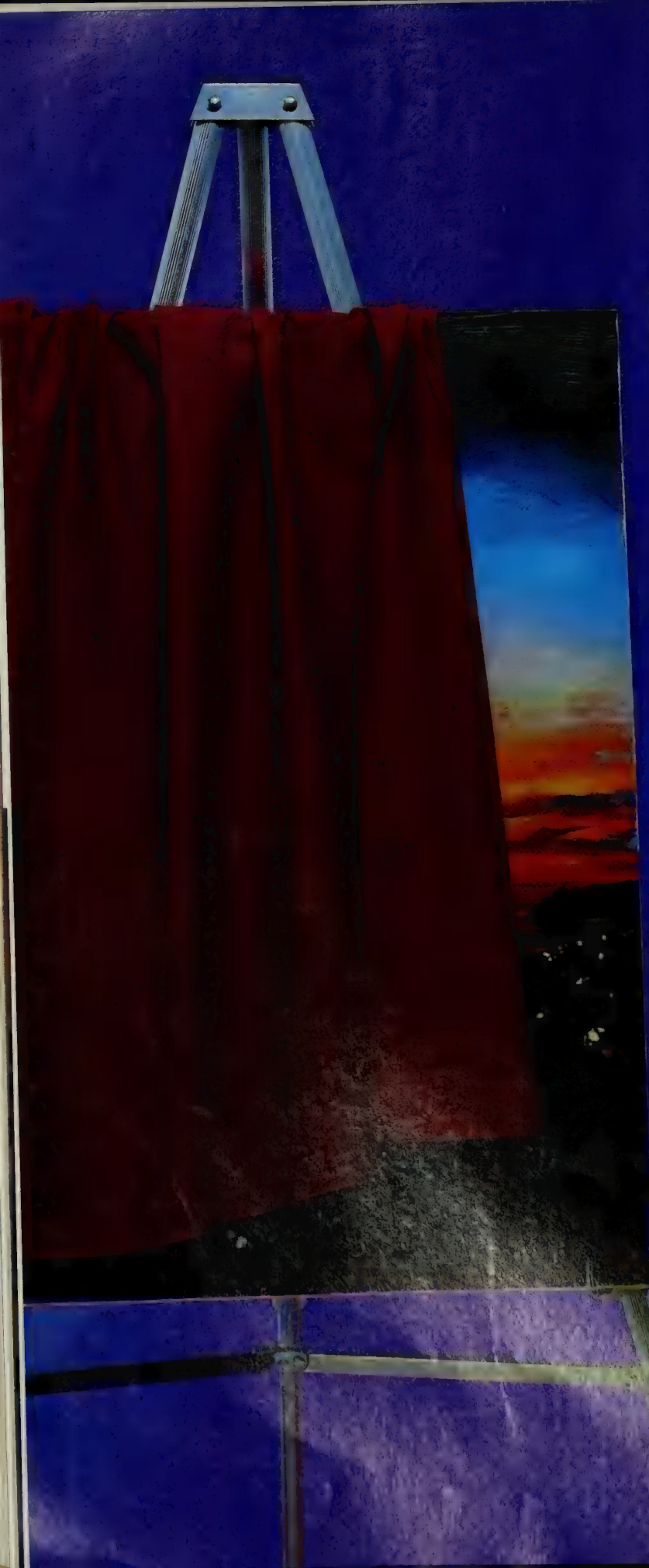
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From Syrie Maugham's white-white rooms to grey flannel walls and other one-color concepts.

It's not only the so-called major arts that reflect the tone and tenor of their times. When Syrie Maugham's white-white rooms appeared in the twenties—their "pickled white" furniture placed against spare white walls, the settings spotted with white feathers, white seashells, and white everything, as well as with chrome and mirrors—they were as much a statement of the soul of their era as were cubism and atonal music. The now-famous postwar mood



seemed to embrace all manner of things from shingled hair to *le jazz hot*. The times they had a-changed indeed. And a 'new decor' held sway. Again.

Mrs. Maugham probably didn't think of herself as either a revolutionary or a social reporter. Her sensibilities (like those of any good designer-decorator in any era) were clearly attuned to the past (and what was wrong with it) as well as to the exciting present (and how best to live in it).

Her spare, uncluttered rooms with their spare and uncluttered use of color were partly a turning away from the formality and heaviness of the preceding Edwardian and Victorian years. But they were, even more, a looking forward to the simpler, easier, and lighter standards that suddenly, it seemed, had now emerged in every aspect of life and held sway internationally. (An intriguing footnote to Mrs. Maugham's celebrity as a designer is the persistent reappearance of the literary connection in the decorating arena. Before she made her mark as a decorator, Mrs. Maugham was very much a member of the international literary community via her extravagantly successful writing husband. Through the years, literary lionesses—Mrs. Trollope, Harriet Beecher Stowe, Edith Wharton—often employed their insights to affect the look of real houses and rooms as well as to comment on what went on in fictional houses and rooms.)

Designers seem to have a tradition for periodically cleaning things up, throwing out the past and bringing in the present. Minimalism follows modernism. High-tech follows Bauhaus. "Take everything out!" is a recurring designer's battle cry. Yet, people being people (and designers being people, too), "Put things back in!" is another battle cry—of which the much-vaunted Post-Modernism of today is a lively example.

And even though a room completely swathed in grey flannel may well be as oppressively self-conscious as one thoroughly bedecked in flowering chintzes, the idea of a carefully controlled color palette appears to be one whose strength prevails in all sorts of



eras and for all sorts of decorating styles.

The very 1980's townhouse sitting-room shown here, designed by John Robert Moore, is a contemporary example. Although the room is as monochromatic as any period Maugham, there's an easy up-to-the-minute vivacity about it. This result is achieved by the subtle play of texture against texture, as well as tone against tone. The imported cut-velvet covering the couch and the tussah silk with random-dyed-warp on the ottoman (fabrics shown, above) are examples of this latter-day ease and compatibility.

Returning for a moment to Syrie Maugham, the tufted armless easy chair, (shown at top, right) was designed by Mrs. Maugham, and is another of her prescient decorating ideas. The chair, from a private collection, is here upholstered in a slubbed 100% DuPont Dacron® polyester that no doubt would have appealed to Mrs. Maugham for its good looks. Its equally great practicality is a decidedly more modern yet equally appealing attribute.



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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I found your Architecture feature on the Empie residence (February 1983) very exciting. Architect Charles Foreman Johnson's design concept is wonderfully innovative. I have enjoyed your magazine for years and find something of particular interest or pleasure in every issue.

Elisabeth A. Wixson
Amherst, New York

Your February issue had everything from the ridiculous—Charles Foreman Johnson's cold, drafty cave—to the sublime—Charles Darwin's warm, cozy home in Kent filled with a lifetime of memorabilia.

Clayton Wells
Los Angeles, California

Having spent a delightful day last spring visiting Charles Darwin's home, *Down House,* I enjoyed your February article very much. It was remarkable that in a relatively brief article you could portray in pictures and text an ambience so very like the place itself. Only the adventuresome would know that the "Sandwalk," however, is not really circular, but rather, a very long rectangle.

Charles E. Hoffhaus
Kansas City, Missouri

I am amazed that you would put such an outrageously ugly, overdone and gaudy house, the Frankenheimers', in the same issue as the earthy, spacious and marvelously warm home of the Empies. Why, for that matter, would you put the Frankenheimer house in *Architectural Digest* at all! I'm sure it is all a matter of taste, but that house seemingly has none.

Annette Silber
Del Mar, California

One of my favorite features in your magazine is *Architectural Digest Visits*—it's always fascinating to glimpse the homes of those individuals I've admired. So it was with delight that I ran across the home of Mr. and Mrs. Frankenheimer in the February issue. The enchantment he brings to his work is reflected in the wonderful collage of objects he and his wife have brought together. Thank you for a look at their cozy, intimate retreat!

Maryanne Seeverson
Tempe, Arizona

I always enjoy your magazine a great deal and look forward to seeing it every month, but I was disappointed in the December 1982 issue. What ever happened to Christmas? I certainly could not tell that it was the holiday season by reading your issue.

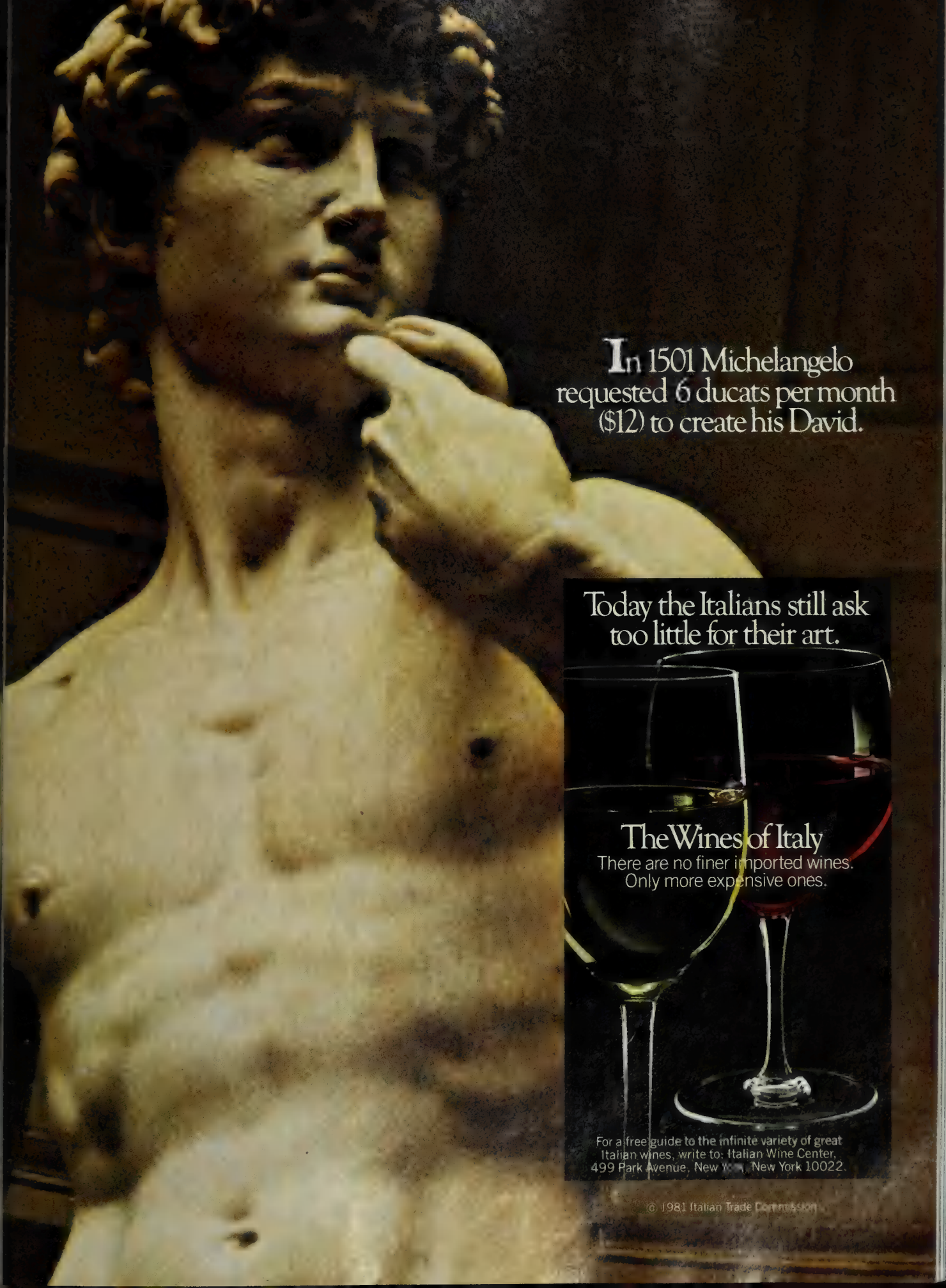
Kurt Crowl
Tulsa, Oklahoma

Architectural Digest's vintage year for me was 1981. Your January, July and August issues that year were fascinating and caused me to subscribe again in 1982. However, in all of last year I never found a story with the appeal of *Sea Cloud* or Robinson Jeffers's Carmel home, or Isak Dinesen's estate, *Rungstedlund,* all of which were featured in the July 1981 issue. To be sure, the photo quality of the magazine continues to be excellent, but the feature stories have become dull.

Cleo Pelleteri
New Orleans, Louisiana

From the stunning work of contemporary designers, to the haunting remembrance of things past, you maintain an extraordinarily successful balance that amazes, delights, educates and inspires. Three stories I must especially cheer are *Hvittrask* (January 1981), Mark Twain's "palace of a house" (July 1982), and the *Villa Kerylos,* in France (January 1983). *Architectural Digest* is the best investment I've made in a long time.

Nurmi Husa
Portland, Oregon


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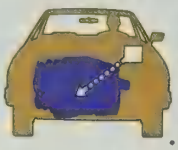
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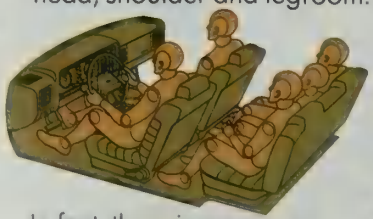
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"Changing times are making us more innovative," interior designer Michael de Santis commented in our May issue. "This means creating furniture that serves a multitude of purposes." Intriguing examples of such innovations have appeared in our pages recently: a staircase formed of stepped cabinets, a large table that contracts to card-table size.

In many ways, the resourceful present is an echo of the ingenious past. The seventeenth-century chair-table was basically a chair, but when the back was brought forward, it became a table. The triangular leaves of the Queen Anne handkerchief table were designed to fit into corners. Both antique and modern designs illustrate a truism about home: The width of its welcome is more important than the size of its rooms.


SKREBNESKI

Paige Rense
Editor-in-Chief

A Cherished Ensemble

Ethel Garrett has been a leading social figure in Washington, D.C. ever since she married George Angus Garrett in 1935. Her home, created by the late interior designer Marian Hall, eminently suits her. The Garretts completely redecorated the residence in the French style, though it meant sending a houseful of fine English antiques to auction. "It is a French home, so we had to have French furniture," Mrs. Garrett explains. Mrs. Hall was well known as a New York interior designer, from the 1920s to the 1950s. She had designed the Garretts' previous residence, and homes for their friends Ailsa Mellon Bruce and Gertrude Vanderbilt. *See page 72.*


Ethel S. Garrett


Anthony Machado

Adventure in Texture and Tone

As with Schubert's *Unfinished Symphony*, some will appreciate Anthony Machado's design for a Los Angeles apartment and some will not. It's innovative and daring—and it shows what can be done with shower curtains. His former San Francisco apartment (see *Architectural Digest*, December 1980) was filled with marble, antiquities and granite. Now he is championing materials that to him symbolize America in the 1950s and have little monetary value. "I'm just using a different palette to express myself," he says. "My paints are plastic, tire treads and tape." *See page 96.*

Casa del Obelisco

Born in Mexico City, Patricia O'Gorman Bubela comes from a family steeped in art and architecture. Her father was an architect, as are her two brothers. She is the niece of noted muralist/architect Juan O'Gorman. The energetic interior designer had gained fifteen years' experience in architectural restoration when she was asked to recreate the beauty of *Casa del Obelisco*, in San Miguel de Allende. The French owners, widely respected in the art world, not only were familiar with her work, they had known her as a child. *See page 82.*


MAX CLEMENTE
Patricia O'Gorman Bubela


Frank Cabot

Gardens: At Stonecrop

Humming his theme song, "torn between two gardens," Frank Cabot continues developing the spectacular landscape surrounding the property where he and his wife Anne live—at *Stonecrop*, part of her family's farm in Putnam County, New York. He confesses that his mind often turns to a copse at their summer home in Quebec, planted with wild primroses and blue Tibetan poppies. "Things grow so beautifully there, it makes you wonder why anyone gardens anywhere else," he says. But garden at Stonecrop he does, indefatigably and with enthusiasm. *See page 104.*

continued on page 24



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continued from page 20

The Collectors:
A Cultivated Vision

Joann and Gifford Phillips have been consistently dedicated to their favorite periods of contemporary art. "Though we were never that interested in Pop art, during the 1960s we continued to buy the work of some of the minimalist and color-field painters we liked. You really become committed to the things that brought you into an area," Joann Phillips says. The assured placement of artworks in their Manhattan apartment recalls a rich aesthetic heritage. Mr. Phillips's uncle, Duncan Phillips, was the founder of the renowned Phillips Collection. *See page 110.*





Gifford Phillips
Joann Phillips



Edward I. Mills

Architecture:
Edward I. Mills

"I go back before modern architecture and try to discover the classical typology of form," says Edward Mills, describing the premise underlying his design for a Shingle-Style house on Long Island. He believes the foundation of historical forms lies in communications instinctively felt by everyone. After receiving his master's degree from Harvard University, Mr. Mills worked with the architectural firms of I. M. Pei & Partners and Richard Meier & Partners, among others. The partnership of Voorsanger & Mills Associates was established in 1978. *See page 134.*

Architectural Digest Visits:
Herbert Ross and Nora Kaye Ross

Moving has always played a part in the busy lives of film director Herbert Ross and his wife, Nora Kaye Ross. "The stories about couples building homes and getting divorced don't apply to us. We've been married almost twenty-four years and have remodeled a house about every seven years. We thrive on it," says Mrs. Ross. Their house in Malibu is "forever in a state of change," according to Herb Ross. Nora Kaye Ross is associate artistic director of the American Ballet Theater. She is currently participating in a feature film, *Footloose*, directed by her husband. *See page 118.*



MICHAEL CHILDERS

Herbert Ross
Nora Kaye Ross





Charles Gwathmey
Robert Siegel

Architectural Approach

Quite recently, we had lunch with Charles Gwathmey and Robert Siegel at their New York offices and looked at photographs of a major house that will be appearing in these pages. The architects are best known for their residential work and are recognized for sleek, modern designs. In 1967, Charles Gwathmey created a beach house for his parents in Amagansett, New York that is considered one of the most influential residences of its kind ever built on the East Coast. This month we show the Gwathmey-Siegel design for a Manhattan apartment. *See page 148.*

Teviotdale

Clothes are one clue to a designer's work, and Harrison Cultra's personal style is as fresh as his interiors. On balance, faded blue jeans and a new tweed jacket are not that different from a faded Aubusson rug and a newly upholstered chintz sofa. Both show his inclination to mix luxury and utility. "I like it to appear that the owners are the beneficiaries of a couple of centuries of connoisseurship," he says. Nowhere is this more evident than at *Teviotdale*, his own elegant Hudson Valley residence—or in the New York City apartment we will soon be featuring. *See page 126.*



FELICIANO

Harrison Cultra

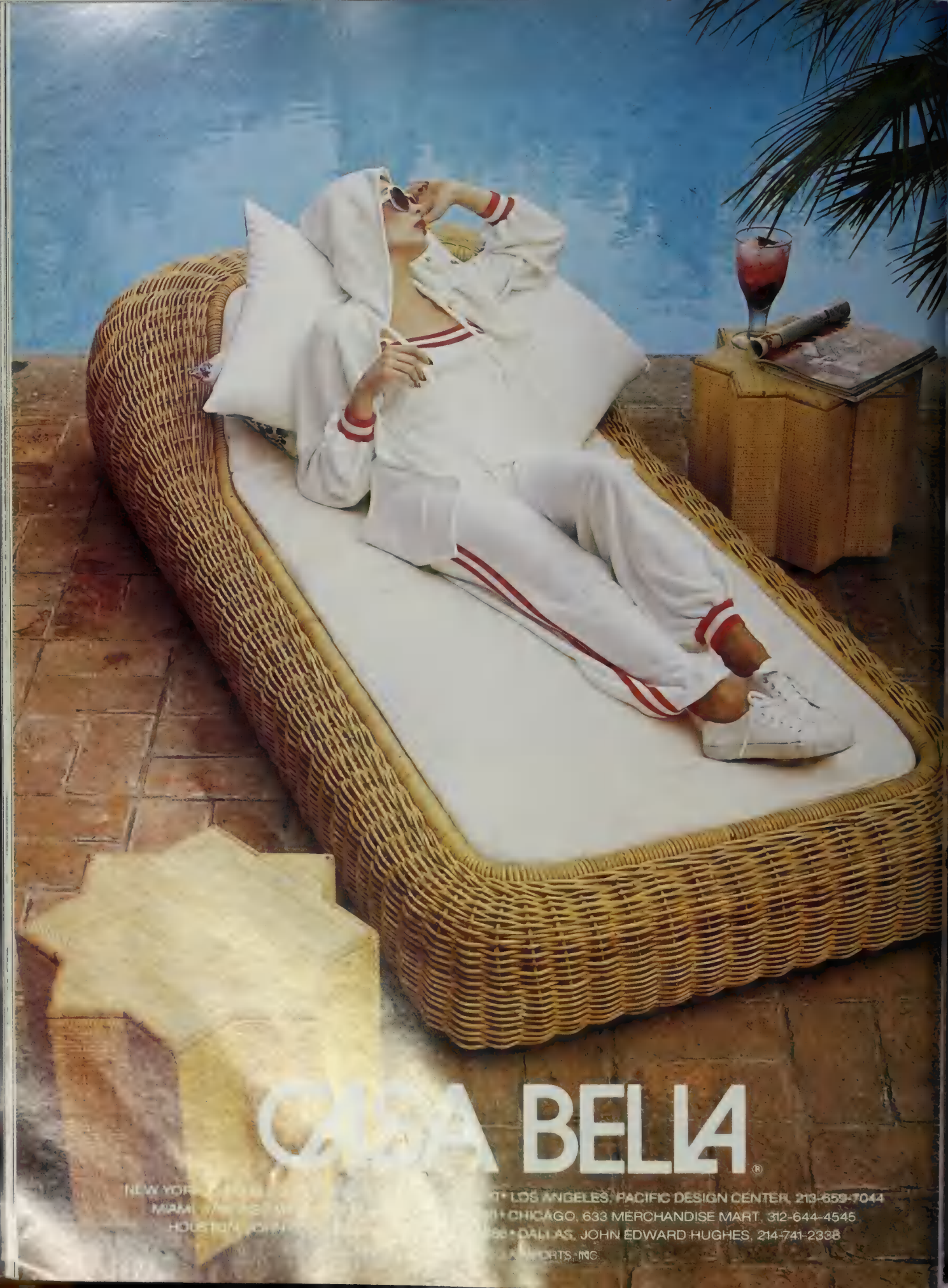


The Marchesa Olga Cadaval di Robilant

Historic Houses:
Palazzo Mocenigo

Though marriage made Portugal the marchesa Olga Cadaval di Robilant's main residence, she still spends as much time as possible at her ancestral home, the *Palazzo Mocenigo*, in Venice. There, the marchesa's large circle of musician friends and protégés has included luminaries such as Igor Stravinsky, Arthur Rubinstein, Lorin Maazel and Vladimir Ashkenazy. "I devote most of my time to music. I keep busy organizing music festivals and discovering and promoting new musical talents. I like to feel the palazzo has never lost touch with great artists," she tells us. *See page 156.* □


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Baron Thyssen-Bornemisza on The Genesis of a Great Collection

PAINTINGS ARE PAINTED to be seen, and I am happy to have those in my collection—which includes old masters, twentieth-century European works and nineteenth-century American landscapes—exhibited all over the world. I don't think paintings should be locked up in a safe; if mine are wanted, if I receive a request from a museum, I do my best to show them.

My interest in art started with the old masters, which my father collected. But about sixteen or seventeen years ago, I began to try and understand modern art, being convinced that the twentieth century was not devoid of artists. At first I collected German Expressionists, and then moved on to more abstract art. For the past few years I have lived in England, but unfortunately I have very few English paintings—a Turner, a Zoffany, a Lawrence, a self-portrait by Reynolds. Compared to the rest of the collection this section is rather weak. And I cannot say I have a special place for the English work in England: In my London townhouse



FELICIANO

Beginning with old masters and moving into the realm of modern painting, Baron Hans Heinrich Thyssen-Bornemisza has amassed one of the world's finest private collections.

are *Neue Sachlichkeit* pictures, and in the country house, built by Warren Hastings in 1780, are old masters. I keep the more colorful Impressionist and Postimpressionist paintings, which lend life to a room, principally in the private quarters of my English homes and in *Villa Favorita*, my residence on Lake Lugano, in Switzerland.

More recently I have begun to acquire American art, including a group of nineteenth-century landscapes by Albert Bierstadt, Frederic Edwin Church, Martin Johnson Heade, Thomas Cole, and one of the most outstanding nineteenth-century masters, Winslow Homer, as well as lesser-known artists. The art of landscape painting in nineteenth-century America was much more advanced than in Europe, I would say; very refined in technique and very romantic. Also, of course, I cannot help but be impressed by the way nature is depicted in these works—absolutely void of silly constructions. Just nature is in front of you, its beauty caught by these Luminist painters right at sunset or sunrise.

I started collecting this art after reading Barbara Novak's *American Painting of the Nineteenth Century*. She is writing the catalogue of my nineteenth-century American paintings, which are scheduled to be exhibited, together with other American works



At one time a veterinary student, Franz Marc found wisdom in animals, particularly the horse. A human figure in *The Dream*, 1912, marks it as one of his rarer works.



THYSSEN-BORNEMISZA COLLECTION

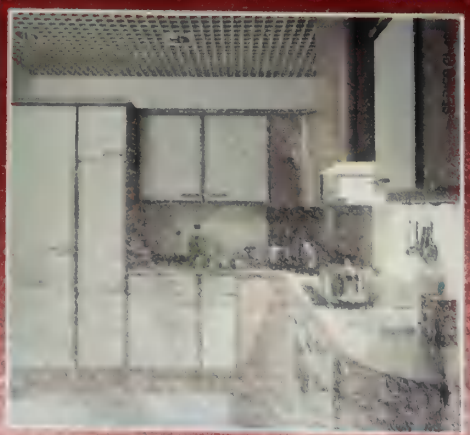
Kandinsky's *Painting with Three Spots*, 1914—an early nonfigurative work—imbues abstraction with strong emotion.

continued on page 34


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Baron Thyssen-Bornemisza on The Genesis of a Great Collection

continued from page 30



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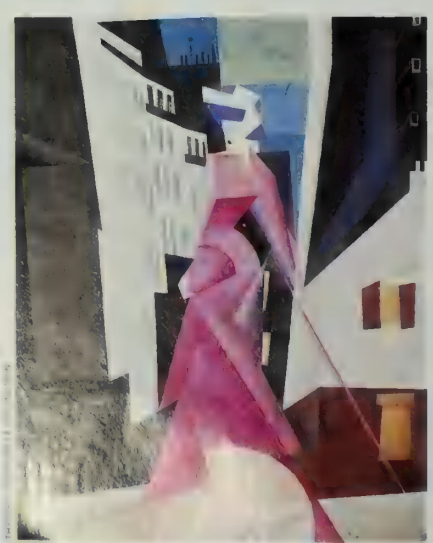
Baron Thyssen-Bornemisza's Swiss residence, Villa Favorita, on Lake Lugano, is also the permanent home of his collection, much of it housed in a gallery wing added by his father in 1937.

in my collection, at the Vatican—the first time in history the Vatican will show works owned by one private collector. The exhibit will also come to America, and, I hope, will demonstrate that European interest in American art is growing.

It is difficult for me to collect contemporary work, because you really have to have a sixth sense to figure out which are an artist's best works. That is the big difference between modern masters and old masters: With the latter, you have available for study all the artist's works, from beginning to end, and you can see his development in quite a detailed manner. Take a man like Adriaen van Ostade, the Dutch painter, with his peasant types always sipping inside or outside a pub. Well, that was it. You can see all his works and figure out what he was up to. With contemporary artists, you don't really know whether or not they are only briefly at a certain stage, or in which direction they are developing. A modern painter constantly tries to change his style, so you never know what, in the end, will be his best period. If you go along and buy Mr. X's work in a gallery you never know whether you are getting his best work or not.

In collecting art, for me the most important thing is the state of the work, and secondly, whether I like it or not and whether it fits into the collection. I am not attached to subjects. As to the state of a work, you have to make little allowances, naturally, the older it gets. But it should not be in ruins. Formerly, terrible things were done in the name of conservation: washing surfaces with soap and water, cleaning and thus shaving down the surface of a painting, flattening it as though a hot iron had gone over it. Throughout history there are obvious examples of vandalism, but there is "involuntary" vandalism that happens quite often. Bad restoration, using the wrong color or the wrong varnish: People did not want to do the wrong thing, but by not knowing what they were doing they created their own form of vandalism. More things have been damaged involuntarily than deliberately.

Of special fascination for me during the past several years has been seeing the exhibitions of my works as they have traveled to cities in the United States, including Washington, D.C., New York, Los Angeles, Detroit, Minneapolis and Cleveland. I like to go as often as possible to the openings, to see the people and the installations, and of course, each of the





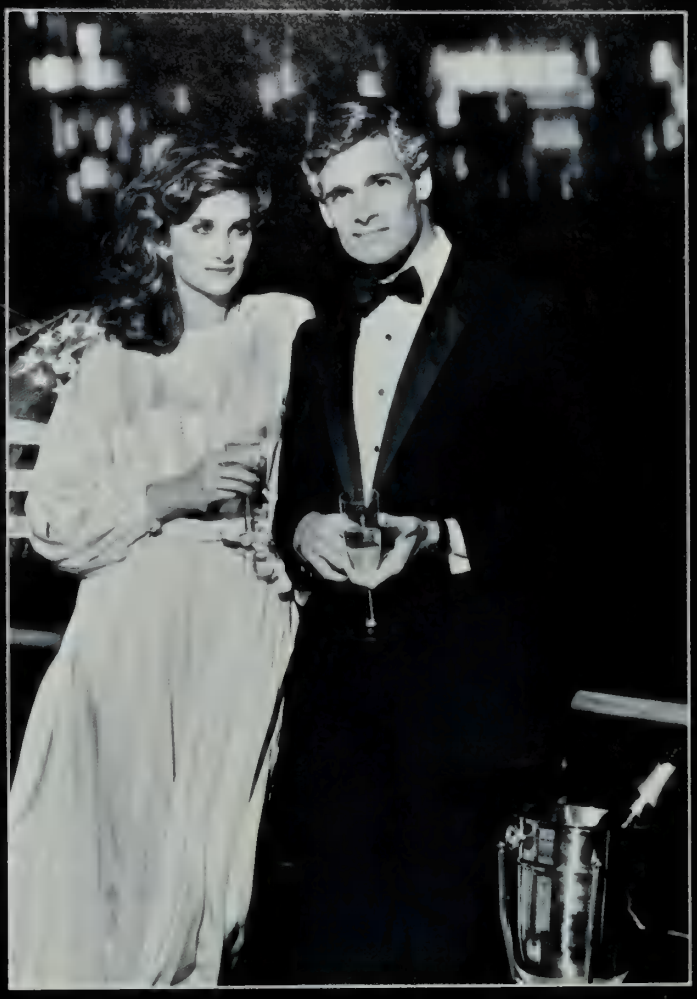
THYSSEN-BORNEMISZA COLLECTION

Lyonel Feininger's *La Rue de Niaauve*, 1922 (left), and Max Weber's *New York*, 1913, share a personal Cubist-derived aesthetic. Feininger stresses architectural planes; Weber, the dynamism of the city.

continued on page 36

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Baron Thyssen-Bornemisza on
The Genesis of a Great Collection
continued from page 34



THYSSEN-BORNEMISZA COLLECTION

By Maerten van Heemskerck, *Portrait of a Lady with Spindle and Distaff*, circa 1530, exalts the sitter's solid housewifely virtues.

paintings—I am very close to my paintings individually. Museum directors have different ideas of how to hang the pictures, and I think it very amusing to see them always displayed in a new way and with a new background. For example, at the Los Angeles County Museum of Art, the old masters were shown purely according to year—the Germans, for instance, next to the Italians—and it was interesting for the viewer to link what was happening during that period in the various parts of Europe. But, of course, from the point of view of taste it does not always fit together.

In Lugano I have a curator, but mainly I look after the works myself, and I am responsible for their hanging. There the rooms stay specifically Flemish, Italian, German, and so on, though I sometimes shift works within them. The gallery, which is open to the public, was really built for private use, for a small number of people. Though I do enjoy exhibitions, I find it is much nicer, in looking at a work, if no one else is there at the moment, or very few others. Too many people can deprive you of the experience of a work of art.

It is more difficult to acquire fine

continued on page 38



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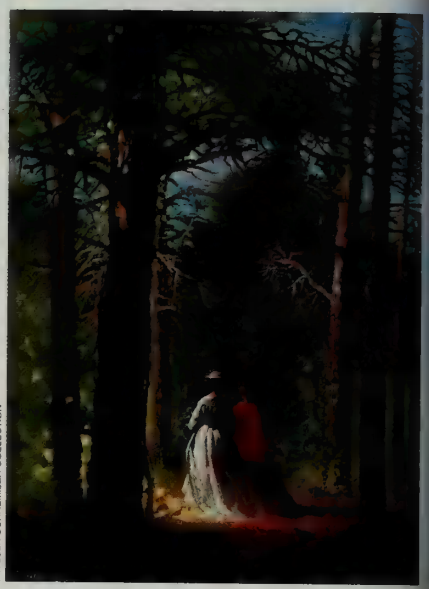
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GUEST SPEAKER

Baron Thyssen-Bornemisza on
The Genesis of a Great Collection
continued from page 36



THYSSEN-BORNEMISZA COLLECTION

Waverly Oaks (Ladies in the Autumn Forest), 1864, documents Winslow Homer's transition from narrative illustrator to major painter.

art nowadays, especially when important works are blocked from export, as sometimes happens in Europe. I was very lucky recently to acquire a Picasso of 1911, but it was nearly prevented from export by the French government. If you follow the premise that all works of art should stay in their country of origin, then all the European museums would be empty of Greek statues—they would be in Greece—and the Russians would have to give back their wonderful Impressionists. That would be a completely wrong idea. I think that having French pictures in Russia, and European pictures in America, is stimulating. I think the idea of "preserving a national heritage" is complete rubbish: The national heritage is in the work of art itself. Whether a painting hangs in the Uffizi or in the National Gallery does not really make so much difference. Today, with air travel and cultural exchanges, everyone can see it. □

Baron Thyssen-Bornemisza maintains homes in Switzerland, England, Monaco and Jamaica. He spoke about his collection—which spans the decorative arts, as well as painting—with interviewer Aimée Brown Price.

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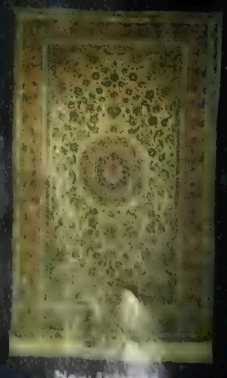

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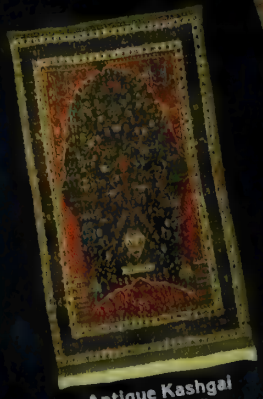

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A Conversation with Jonathan Borofsky

"MY STUDIO IS wherever I am," says artist Jonathan Borofsky. "For me, to be in a space for three weeks and deal with that space is like making a painting. My work is concerned with the three-dimensional interior structure, and I try to make people aware of the space they're in, in a holistic way."

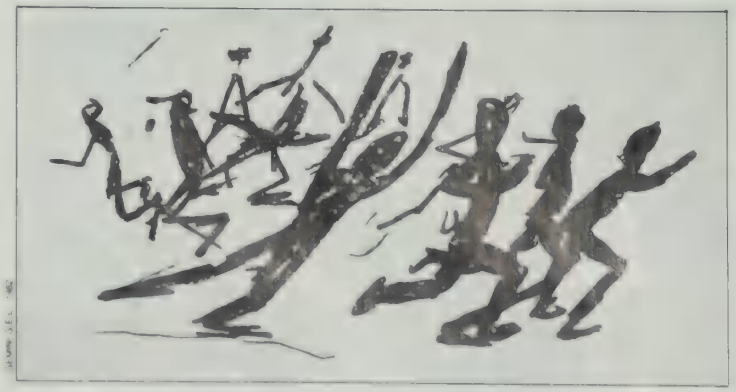
Like the giant *Man with a Briefcase*—an image that recurs in his work, and originally inspired by a suit advertisement clipped from the newspaper—Borofsky too carries a briefcase. "It's a symbol for the brain," he says. "I carry my images in it. I also like the idea of the artist as a traveling salesman." The images he refers to are in the form of sketches, drawings and unconscious doodles. Blown up, they become the enormous, often menacing, figures that people his environments. Serialized in seemingly naïve drawings, they recreate the dreams he wants the viewer to accept as both personal and universal statements.



"I try to balance the conceptual with the intuitive," says the peripatetic Jonathan Borofsky, whose witty, enigmatic images may spring from a dream, a doodle, a newspaper photograph.

It has been more than two years since Borofsky gave up his longtime Bowery studio in New York for an itinerant life that takes him to a new city somewhere in the world every few weeks. During the last year, his "studio" could have been found in Berlin, where he spent five weeks







TOP LEFT: At a Gemini G.E.L. printmaking workroom in Los Angeles, Borofsky surrounds himself with developing images. Behind him is a blown-up sketch, *I Dreamed I Was Having My Photograph Taken*, which is in the process of becoming a finished print. LEFT: *People Running*, a lithograph, was enlarged from a one-inch "scribble" and reminds the artist of "political graffiti." ABOVE: *Self Portrait*, with the visage of Polish labor leader Lech Walesa, combines Borofsky's inner and outer worlds.

continued on page 48

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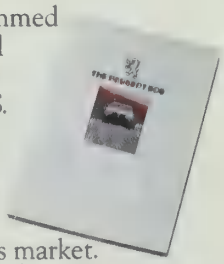
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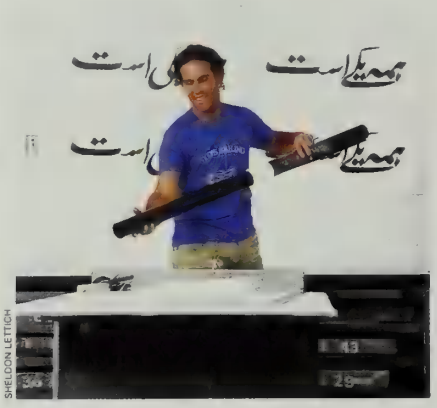
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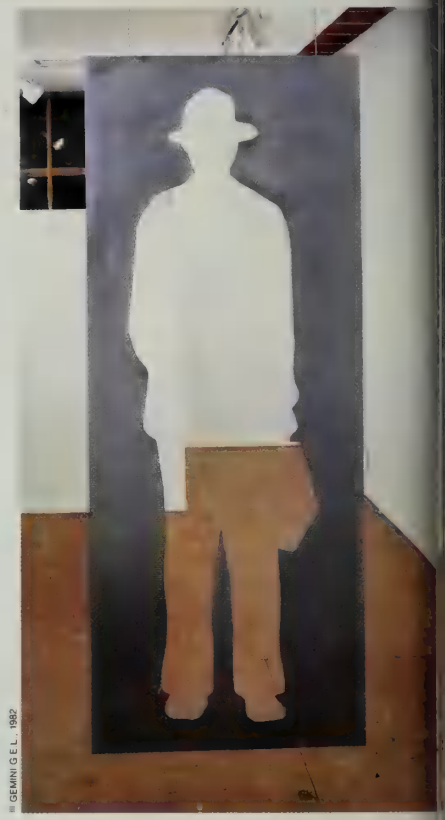
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A Conversation with Jonathan Borofsky
continued from page 44







ABOVE: *All Is One*, rendered twice in Persian calligraphy, is the print in progress behind Borofsky. LEFT: *I Dreamed I Found a Red Ruby* incorporates a dream symbol the artist finds "less tense, more beautiful" than his others: a rich, glowing heart emerging from its slightly puzzled body. RIGHT: One allusion in Borofsky's *Man with a Briefcase*, an aluminum cutout, is to "the artist as a traveling salesman."

creating an installation for the *Zeitgeist* exhibition; at the Museum of Modern Art in New York; in Kassel, Germany, where his project for *Documenta 7* included a painting on the walls and installation of five movable sculptures; in Rotterdam; in Lyon, France; in Paris at Centre Pompidou, where *Man with a Briefcase* was painted on the ceiling pipes; and in Basel and Los Angeles.

Born in Boston in 1942, Borofsky is the only child of artistic parents. His father is a musician who plays the piano and organ; his mother, though trained as an architect, is a painter, and he remembers studying with her teacher at the age of eight. At Yale, during the tenure of the late Jack Tworkov, Borofsky's classmates included Jennifer Bartlett, Nancy Graves and Richard Serra.

His early years in New York coincided with the most energetic years of minimalism and conceptualism. "I came out of conceptual art," he recalls, "but now I try to balance the conceptual with the intuitive, dealing with both sides of the brain, which are interacting. My conceptual works of the sixties weren't visual. They were highly inaccessible. My 'numbering system' represents the conceptual side pared down to a very sharp focus." Jonathan Borofsky's "numbering" project—its title is *Counting*—has, indeed, puzzled even informed viewers. The work, in progress since 1969, consists of 8½-x-11-inch pieces of paper on which consecutive numbers—now in the millions—are written. *Counting* began as a conceptual act allowing him to focus on structure, order and discipline. Soon he found the numbers could be a kind of coded signature, as well as a record-keeping system for his "catalogue" of images. Today he signs his work with the proper sequential number, and *Counting* continues, if sporadically.

In 1973, the artist switched abruptly from conceptual activity to painting, creating works in his now familiar "childlike" style—a style that may seem incongruous, in view of his extensive academic training. In reality, he chooses to draw in a number of styles, refusing to give preference to any one idiom. A suite of prints recently completed at Gemini G.E.L. in Los Angeles gives evidence of these diverse forms of expression. The largest print depicts a version of the personage he calls the *Molecule Man*, whose holes suggest the dematerialization of the shape in space—an ongoing subject initiated several years ago when he drilled holes in a wooden chair in order to clarify the relationship between form and void, or object and space.

Borofsky derives continuing inspiration from dreams—much more explicitly than the Surrealists did—but says, "The work is not just about dreams. They are a source, an inner source, as doodling is a subconscious source, reflective of my inner politics. In the exterior world, my source for making art is what we see, from television and newspapers to real-life activity. What I choose from that world is a reflection of my exterior politics.

continued on page 50



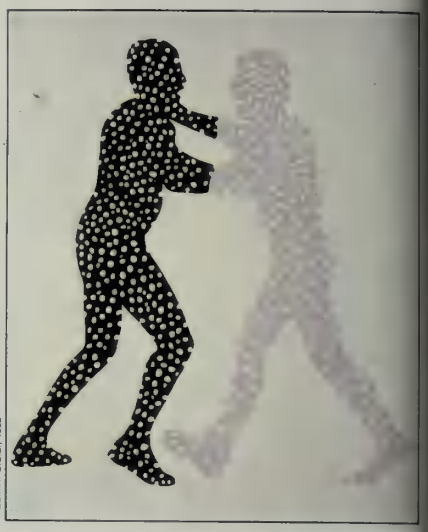
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A Conversation with Jonathan Borofsky
continued from page 48



Molecule Men, grappling in Jonathan Borofsky's screen print, convey their creator's sense of the insubstantiality of matter, the "pockets of air" underlying all apparent solidity.

Whatever dualities are at work within me are reflected in this inner/outer political awareness. It's a particularly psychological struggle."

The artist notes that his "environments" are his "most extensive works, out of which come individual objects," such as his familiar hammering man, the self-referential briefcase man, or the stack of papers from the *Counting* project. The varied images of these large environments, painted on the walls, cut out, freestanding, gathered in notebooks, captured on the corners of the *Counting* sheets, attain an intense presence from their stream-of-consciousness presentation, given an order derived only from the artist's dreams. His screen prints and lithographs repeat these images "in a much more accessible medium," and he is confident that if the images are "good and powerful, they will work no matter where they are," beyond the confines of their original environment.

Complex and thought-provoking, Jonathan Borofsky's art is graced, too, by his ever-present wit. His dreams—both the titles and precipitators of artworks—charm and inform, as in his account of the following scene:

continued on page 52

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ARTIST'S DIALOGUE

A Conversation with Jonathan Borofsky
continued from page 50



"Precise, slowed-down, organic," is how the artist describes *In Search of the Truth*. A cross-section of the mind at work, it yields a serio-comic look at the frustrations of thought.

> "I dreamed I was having my photograph taken with a group of people. Suddenly I began to rise up and fly around the room. Halfway around, I tried to get out the door. When I couldn't get out, I continued to fly around the room until I landed and sat down next to my mother who said I had done a good job."

The coincidence of being photographed while working on a print that is devoted to this particular dream about having his photograph taken delights him.

Though he enjoys the longevity of prints, the artist also talks of how impermanent much of his other art is, painted on walls throughout the world and then painted out when he leaves. He muses that it would be fun to return and "X-ray all those walls," recovering the vestiges of his own paintings and those of all the other artists who had drawn on the walls. "I am, however," Jonathan Borofsky summarizes, "really more involved with my own spiritual quest—not with where my art goes." □

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Fragile Survivors—The Art of English Delftware

ALTHOUGH IT IS AMONG the rarest of ceramic survivors, seventeenth-century English delftware is one of the most collectable of the minor decorative arts. Until the past few years, ceramics collectors had occupied the farthest reaches of the netherworld of collecting, buying in a field where prices climbed at a snail's pace compared with the rest of the market.

In 1981, however, the market stirred considerably, due to several influential events: the dispersal of the famed Louis Lipski collection at Sotheby's in London, and the entry into the market of two competitive collectors. "The $880,000 sales total for the Lipski sale more than equaled two years' turnover for the entire delftware market," says dealer Paul Vandekar. This, coupled with the simultaneous appearance of the High Museum of Art, in Atlanta, and the Canadian magnate George Gardiner (said to be forming his own ceramics museum) has radically affected delftware prices in recent years.

Such a sudden upsurge, especially for the seventeenth-century pieces, is doubtless caused by the extreme rarity and fragility of English delft. Nearly all English delftware of this period was made in Brislington, Wicanton and Bristol, by craftsmen skilled in the manipulation of the highly temperamental tin-glazed earthenware pottery. The essence of delftware decoration was defined by the tin glaze, an unforgiving medium that put a premium on sureness of hand and certainty of purpose. As with Italian and Dutch delft, once a line was drawn onto the surface, it could not be removed. The Dutch and Italians overcame this difficulty to produce fine and complex illustrations. The English, however, felt that precision was alien to the soft, absorbent quality of the glaze. They produced simple, robust forms that allowed plenty of surface for painting with a bold, highly charged brush. But, like their continental counterparts, English pieces could easily crack and chip—indicating a reason for the dearth of delftware in the market today. Referring to the Lipski sale, Mr. Vandekar says, "Except for a few English collections, we cannot expect to see large groups of English delft in the marketplace again."

Recent sales results confirm that seventeenth- and early-eighteenth-century delft, particularly dated examples, commands a large sum from serious collectors and dealers. Not long ago, for example, at a delftware sale in Sotheby's, New York, a six-inch-high London wine bottle inscribed simply *Wh. Wine 1649* sold for an impressive $6,050 on October 15, 1982. Large dishes measuring



SOTHEBY PARKE BERNET

At the Louis Lipski sale held at Sotheby's, London, in 1981, English delftware became the subject of sudden interest. ABOVE: While prices in the 1970s dawdled in the hundreds, 1981 saw a loving cup sell for £2,200. BELOW: Since 1981, English delft has continued to rise. The result: a simple jug is currently worth $7,500.



BENJAMIN GINSBURG ANTIQUARY

Designed for practical purposes, English delft is often marred by chips and minor repairs. Chargers—used for display—have fared considerably better, as in the case of this *William and Mary* plate, circa 1700, worth $12,000.



BENJAMIN GINSBURG ANTIQUARY



BENJAMIN GINSBURG ANTIQUARY

Blue Dash chargers, prized for their brilliant colors and boldly executed motifs, command some of the highest bids at auction. Embellished with the traditional tulips, leaves and thistles, this piece, ca. 1680, is valued at $7,500.

continued on page 64



12 mg "tar," 1.0 mg nicotine av. per cigarette, by FTC method

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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GO PLACES

New
Players Kings.
Regular and Menthol



Fragile Survivors — The Art of English Delftware
continued from page 60



EARLE D. VANDEKAR OF KNIGHTSBRIDGE

Precise documentary illustration, typical of European delft, makes this *Castle of Saint Angelo* dish, ca. 1720, a rarity amid the more primitive English delftware designs. It is worth $7,500.

about twelve to sixteen inches, and known as chargers, are also in great demand. Of particular note are the legendary *Blue Dash* chargers. Decorated with fruit, flowers, religious scenes, views of royal favorites, or partially abstract designs, these pieces command prices ranging from several hundred dollars to well over ten thousand dollars for examples in fine condition. One of the finest and rarest delft chargers sold in recent years was from the Lipski collection. A dated 1669 polychrome *Crucifixion* plate, it was purchased for $12,650 by dealer Robert Williams, rumored to be bidding for George Gardiner.

Seventeenth-century English delftware, in its early stages, was often the work of continental potters employed in England. It is not surprising, then, to find the practical wine bottles, jugs and pharmaceutical wares they made decorated with designs copied from Netherlandish and Italian sources. By the middle of the seventeenth century, continental influences were gradually supplanted by a growing fascination with Japanese and Chinese porcelain. As early as the 1620s, London potters had begun to copy the now familiar *Bird on a Rock* motif directly from late Ming porcelain. As the Chinese influence flourished, English potters evolved a highly original chinoiserie, one that combined vigorous brushstrokes with a certain naïve charm.

Among the panoply of curious delft table objects, the so-called tyg or fuddling cup is the most memorable. Comprising three or sometimes four drinking vessels joined by interconnecting handles, its use in social lubrication is suggested by one found in the Lipski sale, inscribed "BOYSE DRYNCK ALL"—a sentiment that makes sense when read in any order. Sold by Sotheby's in London on November 17, 1981, it brought $6,550, compared to $7,150 for a more important, dated 1639 fuddling cup sold in the first Lipski sale, held on March 10, 1981. By way of further comparison, an undated, uninscribed fuddling cup, without the Lipski imprimatur, sold for $4,400 at Sotheby's in New York on October 15, 1982.

For students of the art market, the reemergence of an arcane field like English delftware serves to remind us that whenever quality and rarity of an art form far exceeds prices, a correction is all but guaranteed. The old days of quiet, scholarly and inexpensive collecting are gone. As one collector noted: "After having many years to ourselves, we find the tide is finally and reluctantly rising." □

—Paul Kunkel



EARLE D. VANDEKAR OF KNIGHTSBRIDGE

The coats of arms for the Worshipful Society of Apothecaries and the City of London mark a well-preserved pill slab, circa 1710, used as an advertising sign. It would sell for $10,000.



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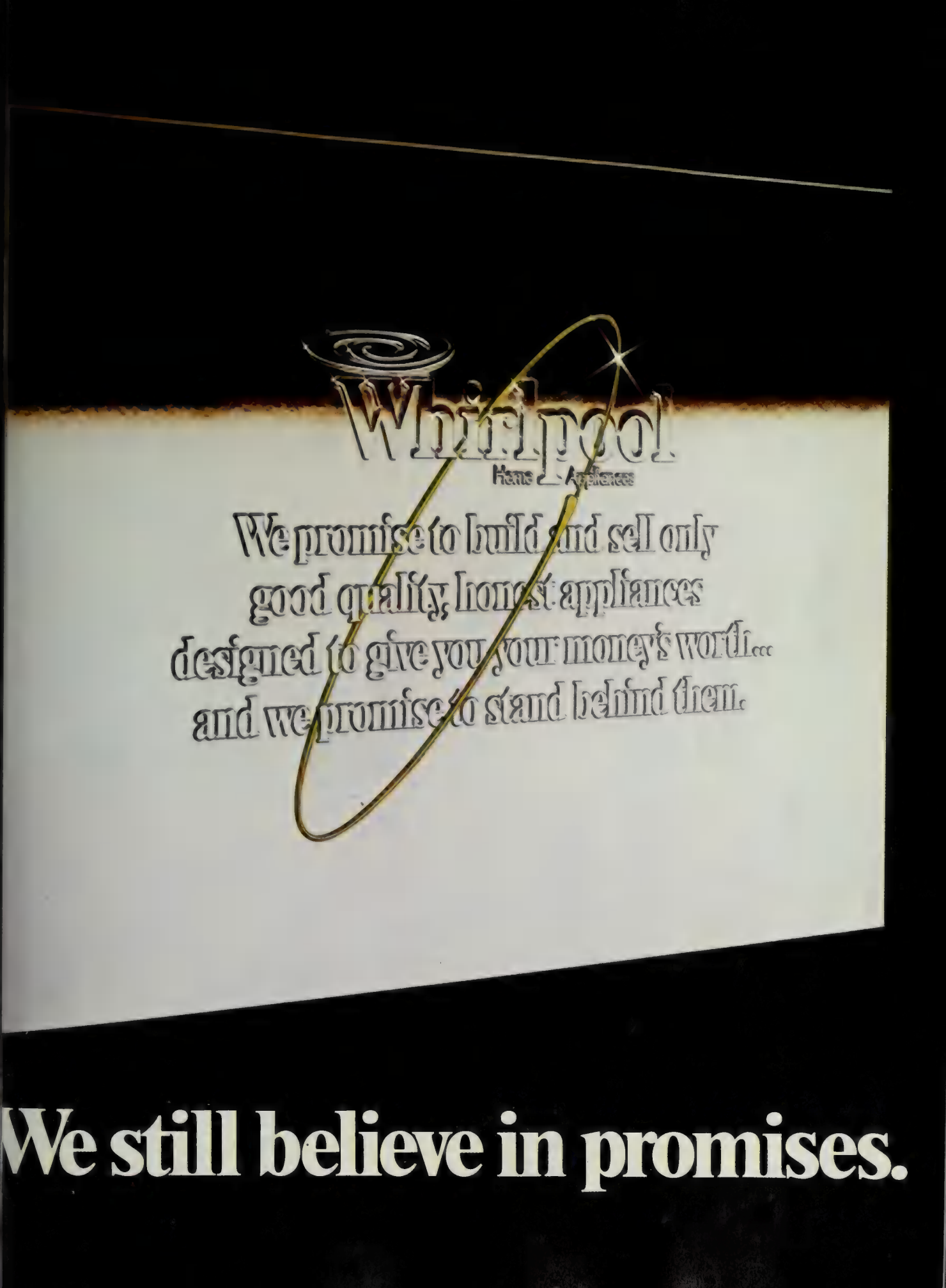
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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

THE PEN AND WASH drawings of Giovanni Domenico Tiepolo (1727–1804), such as *Two Angels and Three Putti in a Cloud Formation*, seen here, are often mistaken for those of his celebrated father, Giovanni Battista Tiepolo. Both were great draftsmen. By using an economical outline, a judicious placement of the center of balance, and clever foreshortening, they could make figures visually float off the ground. Their accurate use of washes formed shadows of varied intensity that made the figures move through light as well as space. The effect is spontaneous and joyous.



See page 77.

DINING TABLES of prosperous nineteenth-century England were often graced with elaborate dessert services. The special pride of a flourishing ceramic industry, their brightly colored grounds and finely painted flower or fruit designs captivated diners at the end of the meal. Usually the service consisted of a centerpiece or comport to hold an arrangement of exotic fresh fruit, fruit coolers, one of which appears here, small tureens, serving dishes and dessert plates.



See page 79.

ONE OF THE MOST admired traits of the mature style of Henri Matisse (1869–1954) was his harmony of strong colors in unlikely combinations. Here, in *Standing Nude*, 1901, his great talent is at its first formative step. Matisse respected this theme, so popular with late-nineteenth-century Realists, but he replaced their objective view with a subjective reaction to color, form and light.

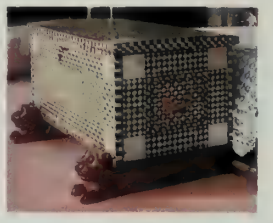


See page 110.

FRANZ KLINE (1910–1962) was among the most prominent of the Abstract Expressionist artists in the United States. Collectively, they became known as the New York School. Critic Sidney Kuh has noted that "Kline ... a few heavy black lines to make ... proportions ... his aggressive, charged, open designs describe ... itable space." In *August Day* ...



shown here, the force of Kline's energetic gestures and taut composition convey the physical emotion and sheer presence of the artist. The painting's pervading sense of immediacy is characteristic of Kline's works of this period.



See page 124.

SINCE 1511, when Portugal established the first European settlement and trade with the East, exotic chests have been featured elements in Western interiors. For centuries they were erroneously thought to be products of the "Indies," but ultimately, through Portuguese, Dutch and British trading companies, the decorative arts of China, Japan and Southeast Asia became distinguishable. Today, the highly embellished surface treatment and richness of materials, as seen in this Southeast Asian chest, still provide an exotic focus in the home.



See page 151.

EMILE GALLE (1846–1904) developed his highly personal style in glass and furniture design within the Art Nouveau movement and dominated the Nancy School of French art glass. Although subtle coloration and organic inspiration mark his exceptional designs, Gallé also explored exotic themes, as shown in this bold cased glass vase with elephant motif, which employs his favored ancient technique—the outer layer of the colored glass is cut away to reveal the contrasting color of the base glass.



See page 154.

FOR NEARLY seventy years, Edward Hopper (1882–1967), a giant of American realism, pursued a highly personal, and sometimes unfashionable, style of painting devoted to commonplace scenes. The paintings, however—enlivened by his luminous colors and exquisite grasp of form and space—are never commonplace. As he said, "My aim in painting has always been the most exact transcription possible of my most intimate impressions of nature." *Summer in the City* is shown here. □

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Mrs. George Angus Garrett's Washington, D.C. Residence

PHOTOGRAPHY BY PETER VITALE



ABOVE: Mrs. George Angus Garrett's Washington, D.C. residence is an imposing townhouse designed in the 18th-century style of a Parisian *hôtel* by architect Paul Philippe Cret, in 1937. The asymmetrical façade is dominated by a mansard roof and approached by a cobblestone carriage driveway. OPPOSITE: The interior design, conceived circa 1950 by the late Marian Hall, has been maintained by Mrs. Garrett and freshened by interior designer John Peters Irelan. Architectural interest is created by a circular Foyer with inlaid wood flooring, and gracefully curved Entrance Hall staircase beyond. The armchairs are Hepplewhite, the bombé commode is Louis XV. Artworks are, from left, paintings by Walter Gay and Michiel Simons, and a terra-cotta sculpture by Jean-Baptiste Carpeaux. Damask drapery fabric from Brunschwig & Fils.









The house seems more a part of Paris or Versailles than of the Federal City.





The Drawing Room has "a special atmosphere that I never tire of," says Mrs. Garrett. PRECEDING PAGES: Decorative panels by Alexandre Dunouy dominate the carefully balanced room. *Bergères en gondole* flank a marble-top *table ambulante*, all Louis XV; the Aubusson rug came from the ballroom of Glin Castle, in Ireland. Chandelier by Waterford. OPPOSITE: Above the Régence marble mantel is Nicolas de Largillière's *Portrait of a Lady*. Louis XVI candelabra and a figural clock share the mantelshelf. ABOVE LEFT: A marble-top fall-front desk displays a collection of Oriental bottles and figurines. The Tiepolo drawing is flanked by Chelsea porcelain objects. ABOVE RIGHT: The late-18th-century-style French commode was originally a gift from Andrew Mellon to his daughter, Ailsa Mellon Bruce, a friend of Mrs. Garrett. The Adam mirror came from Ditchley Park, in England.

French Embassy, the house seems more a part of Paris or Versailles than of the Federal City. Its courtly architecture and décor were clearly created for grand entertaining. At the same time, the residence reflects the independent spirit and well-defined tastes of its owner, whose enduring salon draws upon a lifetime of friends in national and international circles. "It's a very, very personal house," says Ethel Garrett, "used for our friends of all ages."

Mrs. Garrett and her husband, an investment banker and civic leader, bought the house more than thirty years ago, while the late Mr. Garrett was serving as ambassador to Ireland. It had been designed in 1937 by Paul Philippe Cret, a Philadelphia architect, originally of the Ecole des Beaux-Arts, who had also designed Washington's Folger Shakespeare Library, Pan American Union and Federal Reserve Board Building. His only residential work in the city is this particularly graceful adaptation of an early-eighteenth-century *hôtel*, that sophisticated form of nobleman's house transferred to town. In this interpretation, the style takes on an unexpected enchantment, from the approach along a cobblestone carriage driveway, to the circular foyer with sweeping entrance hall staircase beyond, to the French doors opening onto a walled and terraced garden, and the faultless proportions throughout.

"My husband always admired the house and used to talk about it whenever he visited the original owner, who



ABOVE: A collection of books in 19th-century bindings, displayed in the European manner to reveal their gilt-tooled decoration, enrich the Library. The furnishings are a comfortable blend of English and French antiques with contemporary upholstered pieces; the rug is a Louis Philippe Aubusson. Beneath the English octagonal pedestal table, circa 1780, is a Louis XV footstool. Strié silk taffeta drapery fabric is from Stroheim & Romann. OPPOSITE: *Faux*-bamboo molding sets off a Chinese folding screen in the Dining Room. The 19th-century Spode floral-motif dessert service features a comport flanked by two fruit coolers. A Louis XVI serving cabinet supports gilt-bronze candelabra and Chinese Export porcelain armorial tureens.

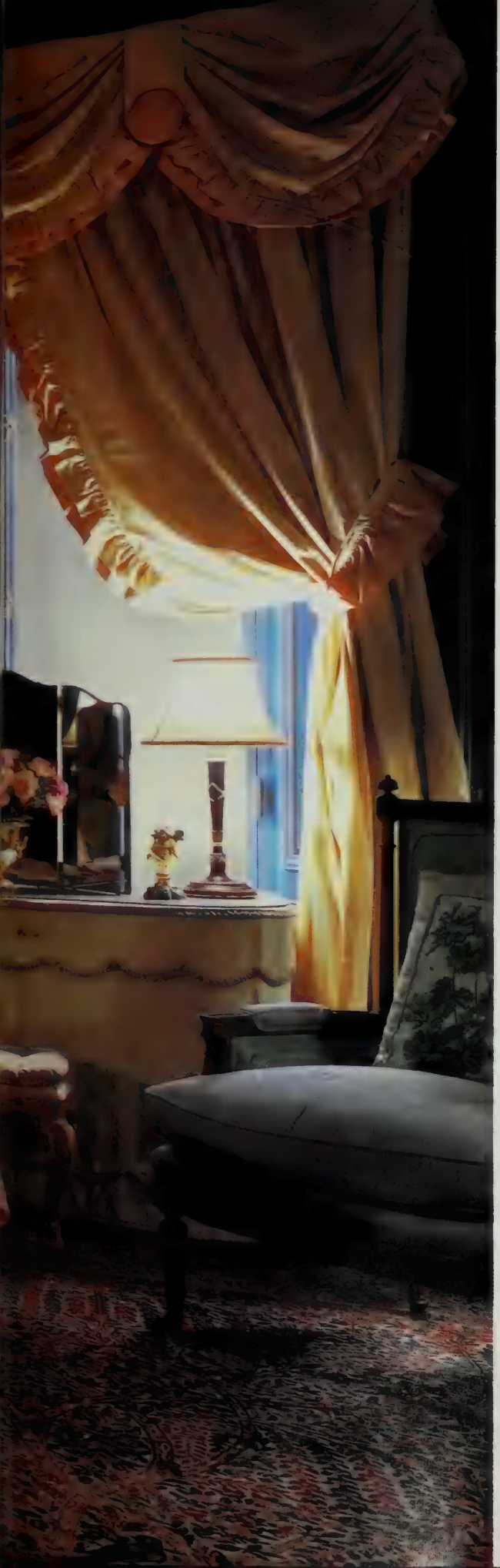
participated, as he did, in many philanthropic activities," Mrs. Garrett recalls. "As soon as the house became available, he flew across the Atlantic to buy it."

Ethel Garrett had never seen their future home. However, neither that fact nor their distance from Washington prevented the resolution of an interior plan that has remained fresh and appropriate for more than three decades. This practical scheme is the work of the late interior designer Marian Hall, a friend of the Garretts and partner with Diane Tate in a New York firm. Noted for her ability to arrange fine period collections, Miss Hall also specialized in the development of sensible floor plans that permitted both comfort and livability. "Marian thought a great deal about the design of this house—where we should sit, how people would move. I haven't changed a thing; there's no reason to," notes Mrs. Garrett. Fabrics for draperies and upholstery have been replaced over the years with the assistance of Washington interior designer John Peters Irelan—always in the manner of the original design conception.

The entire collection of French furniture and the accompanying fabrics were acquired abroad by Mrs. Garrett, in close collaboration with Marian Hall. The designer, a perfectionist in finding appropriate pieces of correct size, sent detailed maquettes and drawings to Dublin. With these and









LEFT: Elaborately ruched and swagged bedhangings and drapery of Brunschwig & Fils taffeta set the tone of the Pink Guest Room, repeating colors drawn from the antique French wallpaper panels. The Persian carpet reiterates the hues. Painting by Patrick Hennessey. ABOVE: In Mrs. Garrett's Bedroom, delicate fabrics express the floral motifs she favors, while fragile Chelsea porcelain figurines emphasize the feminine mood. Two bergères upholstered in brocade found in Lyon stand on the Louis XVI Aubusson rug. The painting above the Adam-style marble mantel is by Matisse, the pastel above the chiffonier by Renoir.

a tape measure in hand, the Garretts explored leading galleries and antiquaires in Paris and London.

"We were lucky to be in Ireland at that time, so close to the fine shops in England and France," Mrs. Garrett recalls. "We were guided by very good people—Wildenstein on the place Vendôme, Mallett and Partridge in London. My part was easy—I just measured the furniture."

Dealers familiar with the Garretts' requirements contacted them when suitable pieces became available. Mrs. Garrett remembers with particular satisfaction a call from London dealer Pontremoli. "He said that a large eighteenth-century Aubusson of the type we were looking for had just come on the market. If we could inspect it that day, we might find a real bargain." After checking with her husband about the availability of a pilot, Mrs. Garrett was soon aboard a plane to London. The rug, which came from the ballroom of Glin Castle in Limerick, Ireland, was brilliantly colored. "Nobody wanted bright colors at that time. But of course it looks wonderful in our drawing room and has been a joy to live with." When the Garretts returned to Washington in 1951, the furnishings were installed and fitted precisely both the style and dimensions of their home.

continued on page 164

Casa del Obelisco

A Mexican Colonial House Restored in San Miguel de Allende

INTERIOR DESIGN BY PATRICIA O'GORMAN BUBELA
PHOTOGRAPHY BY ALLEN CARTER



Designer Patricia O'Gorman Bubela's adroit restoration of Casa del Obelisco preserves the classic simplicity of the early-19th-century Mexican colonial country house. BELOW: Bougainvillea, plumbago and flame vines cover the walls of the house facing the garden. RIGHT: The entrance door is of old mesquite studded with handmade iron nails. FAR RIGHT: Plaques along a Corridor wall bear stylized depictions of Indian village life.







NESTLED BEHIND an old parish church in San Miguel de Allende, Mexico, *Casa del Obelisco* exudes all the romance expected of a secluded Mexican colonial country house that was built in the early 19th century. But it required designer Patricia O'Gorman Bubela's patience and skill, during the 2½ years of restoration, to bring that romance back to life.

The earthen floors had literally turned to mud, from water standing between the overlaid bricks, and rooms—bounded by thick adobe walls—were so dark and airless that candles had to be lighted at high noon. "Basically, the house was already truly beautiful," the designer notes, "so there was much to work with. However, the priorities were to provide light and air, and to solve the problem of the pervasive dampness—in fact, to rescue the house from its colonial gloom without destroying the feeling and ambience."

Probably a very modest home in colonial times, the residence delights Mrs. Bubela today because of its "classic simplicity—a reminder of those tranquil, bygone days when the dark, tall arched *zaguán* led into the bright light of the garden."

Not always so serenely lovely, Casa del Obelisco passed, unrecorded, from owner to owner until 1955, when it was acquired by American designer Alexander Fisher Hays. An enthusiastic collector of obelisks, it was he who gave the house its name. After Mr. Hays's tenure, the house remained unoccupied until it was purchased by the present owners in 1977. From France, and intimately involved in the arts, the new owners felt extremely fortunate to find a sensitive resident designer who was also, by happy coincidence, a childhood friend of the family.

Mrs. Bubela had completed the design and restoration of more than thirty houses in San Miguel de Allende when the owners asked her to undertake the complete reconstruction of their home. She brought to the project not only a wide-ranging knowledge of architecture and design, but her ability to incorporate traditional Mexican craftsmanship in the process of historic preservation. It is a subject about which she has written extensively.

Assisted by her husband, Peter Bubela, the administrator for all of her projects, and by architectural engineer Felipe Perez-Cirera of Mexico City, Mrs. Bubela began this complex "rescue" by creating windows in the thick adobe walls. She then lowered some of the very high ceilings and provided light for adjoining rooms through clerestory windows. Cupolas were also added over the kitchen, dining room and guest bath, to capture light from above. Perhaps the most complex problems were the addition of a full concrete floor—completed with handsome handmade blue and white terra-cotta tiles—and placement of the reinforced concrete supports demanded by the expansion







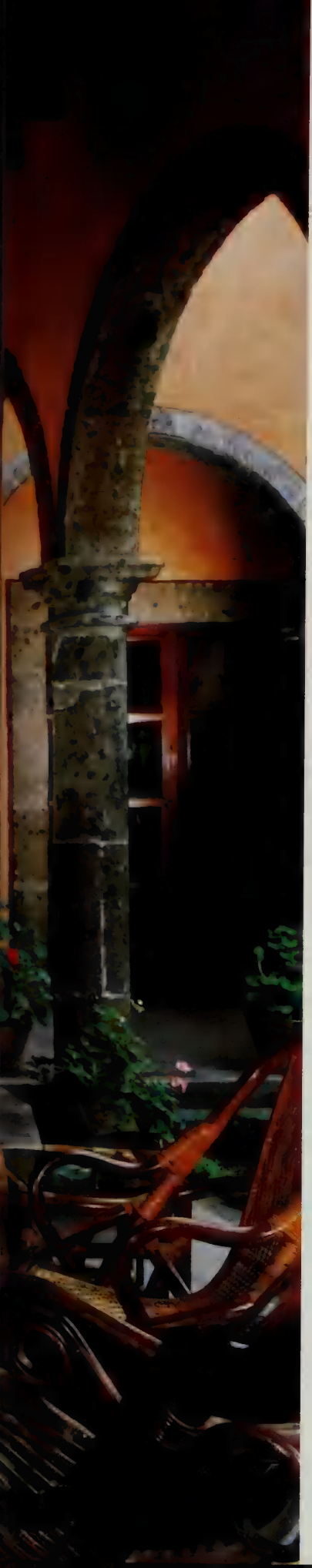
FAR LEFT: In the Living Room, the beamed ceiling, antique wood doors and stone fireplace hew to colonial tradition, while the cotton slipcovered seating and Hansen floor lamps sound contemporary notes. The late-19th-century bronze is by Dalou, and the painting, like most of those in the residence, is by one of the owners. BELOW: In the Dining Room, niches were cut into the thick stone walls to accommodate bookshelves. Leather doors, original with the house, are complemented by leather-upholstered chairs from Portugal. LEFT: A series of arches punctuate the passageway connecting patio and garden.



of the house and by the new roof.

"The new construction was, in every instance, made to appear an integral part of the old, in order to avoid destroying the architectural harmony," the designer points out. "Only three colors were chosen for the architectural detailing, tiles and decorative elements: deep colonial blue, off-white and terra-cotta." All of the new additions—Talavera pottery, still made in the eighteenth-century manner, the handmade tiles for the floors and the pool, and the hand-carved stonework—faithfully echo the colonial theme. Two exceptions to this particular perfection are the presence of the French-style garden—an erstwhile orchard—and several landscape paintings of the south of









LEFT AND ABOVE: Hues favored by the owners are evident in the Loggia, a colonnaded room open to the patio. "An excellent idea," according to the designer, these colors aid in blending the old and the new. Rattan furniture enhances the mood of informality. The painting is early-19th-century Mexican, and the collection of Talavera ware is by Gorky Gonzales. TOP: Typical of colonial architecture, the heart of the house is the patio, with its fountain. The geometric garden, planted with orange trees, introduces French formality.

RIGHT: During the restoration, the arched wall near the swimming pool was completed and a dressing room added, in keeping with the original architecture. FAR RIGHT: The Master Bedroom is embellished with drawings by one of the owners. Old barn doors, concealing the closet, counterpoint an antique Portuguese marquetry chest of drawers. Hansen lamps light the bed, which is adorned with a patchwork quilt from Canada. BELOW: Another Bedroom is distinguished by a vaulted brick ceiling created by craftsmen from Lagos de Moreno, and a rounded fireplace. The flooring is of unglazed terra-cotta squares and glazed ceramic tiles.





France, created b

"If the house is
Bubela says, "there
First, it was made truly
has all the modern comfo
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stroy the unity of the origin
structure. New parts must

blend perfectly with the old. The
colors used throughout were se-
by the owners and it was an
idea. However, we had to be
tile, in order to change the
moods of the various rooms. The result is a wonderful feeling of continuity and harmony."□

—*Constance W. Glenn*



Art:
The Free-Spirited Romantics

European and American Artists View Nomadic Life



Gypsies Returning from the Fields, Paul Böhm, 1872. Oil on panel; 15⅜" x 29⅞". As twilight ushers in the evening, a spirited band of Gypsies return from their work in the fields. Böhm, a Hungarian painter renowned for his portrayals of bohemian life, employs a dramatically tinted sky with which to silhouette the exotically costumed figures. Daniel B. Grossman, Inc./Fine Art, New York.



AN ENIGMATIC VISION of a wandering musician asleep beneath the gaze of a luminous moon and a passing lion was recently named a favorite artwork of American museum-goers. The creator of this nocturnal reverie in paint was Henri Rousseau, and his 1897 creation, *The Sleeping Gypsy*, [illegible] the zenith of the nineteenth century's artistic fondness for the Gypsy. Romance, mystery and love of [illegible] embodied in this canvas [illegible] by writer Jean Cocteau as "painted poetry."

Gypsies, [illegible] have been regarded simply as the high-spirited incarnations of the pastoral and the picturesque. Having wended their way over centuries from northern India to Greece and finally, in 1417, to western Europe, they were treated with the suspicion commonly accorded to outsiders.

Early references to Gypsies in Western literature abound. Molière portrayed them as fortune-tellers, Cervantes represented them as child stealers and Shakespeare characterized them as lustful. In a Provençal Christmas carol, the Three Wise Men are actually depicted as "three gypsies who tell good fortune./Kind child, so sweet, cross our palms with silver/And each will tell you all that is to happen to you." Admiration is mingled with antipathy or superstition.

As the industrial revolution began to transfigure Europe in the late-[illegible]th century, it simultaneously sowed the seeds of Romantic art. The specter of modern urban life inspired disdain, while Jean-Jacques Rousseau's romantic cult of the "noble savage" inspired adherents. Romantic art took Europe by storm. Gypsies were now viewed as intriguingly foreign denizens of a preindustrial age.

The vogue for the picturesque in Romantic art mandated scenes of exotic peoples observing strange customs in unfamiliar settings and dress. Romantic artists frequented North Africa and the Near East in pursuit of such subjects. Gypsies satisfied a similar taste for the extraordinary much closer to home, or for the peripatetic artist, in Greece and Syria.

Paintings of Gypsies emphasized aspects of Gypsy life that whetted European curiosity. Encampments of





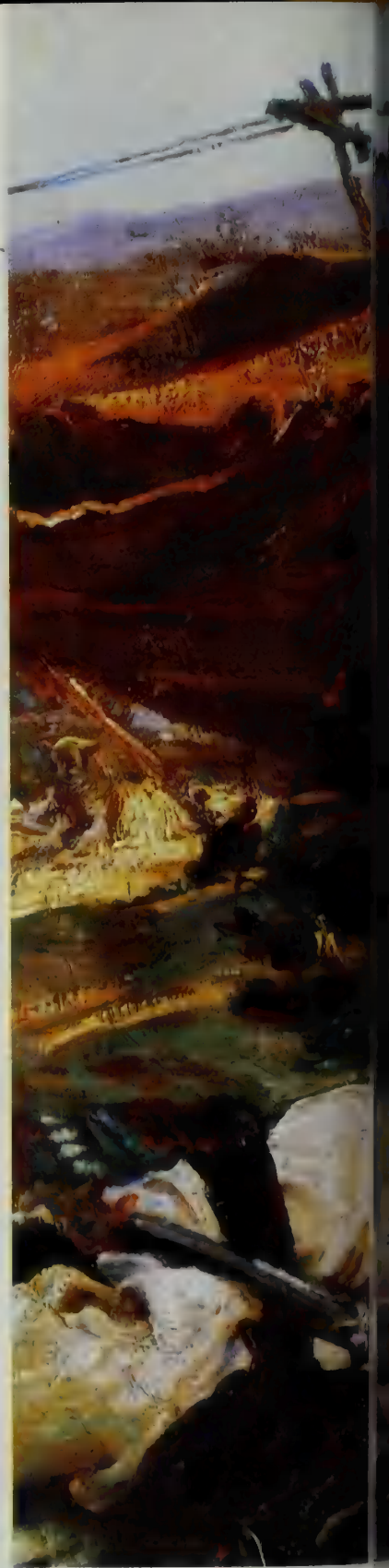
OPPOSITE: *Irish Gypsies, Ireland,* Millard Sheets, 1982. Watercolor on paper; 22″ x 30″. Applying colors in decorative patterns, the artist creates a carnivallike atmosphere in this stylized depiction of a Gypsy caravan. Kennedy Galleries, Inc., New York.

ABOVE: *Gypsies on Visiting Day,* Anton Romako, circa 1875. Oil on canvas; 23¼″ x 31½″. Romako, an early Austrian Impressionist, portrays a gathering of Gypsies stoically waiting to visit family members. Daniel B. Grossman, Inc./Fine Art, New York.

LEFT: *A Gypsy Encampment,* William Shayer, circa 1860. Oil on canvas; 20″ x 24″. Shayer meticulously rendered many works of Romany life. In this depiction, Gypsies, camped by a river, prepare their fanciful wares for sale. Richard Green, London.



ABOVE: *The Gypsy*, George Henry Boughton, 1874. Oil on canvas; 20" x 26". An American working in eighteenth-century London, Boughton became known for his charming scenes of the English countryside. Here, a Gypsy girl clad in a richly colored flowing dress reflectively gazes into a smoldering camp fire. Richard York Gallery, New York.



stepped wagons with billowing covers were pictured far removed from the turmoil of the city. Pastoral living meant vividly colored campfires and, quite frequently, boisterous dancing and music-making. An Asian-derived musical scale is, in fact, the single most significant contribution to Western culture made by the Gypsies.

That their influence is less marked [illegible] nineteenth-century art than on music should not be surprising. The primitive Gypsies possessed no art of their own, and paintings of Gypsies were [illegible] images of everyday [illegible] and endowed [illegible] classical [illegible] the other hand, [illegible] history of [illegible] have to be [illegible]

Choruses of [illegible] operas such as Wagner's [illegible] while Gypsy melodies flavor, or comprise, compositions by Brahms, Dvorak and Bartok. Two of the most popular operas ever written, Bizet's *Carmen* and Verdi's *Il Trovatore*, feature Gypsies in the title roles as lovers or heroic warriors. Could there be more dramatic proof of the Gypsy's newly elevated stature?

The title of Verdi's *Il Trovatore* suggests much of the Gypsy's appeal to the imagination. Filled with song, the troubadour partakes of life and love, without regard to the drudgery of the commonplace. The romantic wanderer seems to heed the call of the thirteenth-century Persian poet Sa'dī: "Roam abroad in the world, and take away [illegible] of its enjoyments before the [illegible] time when thou must quit it for [illegible] Would that we all could wander as freely and live so fully. □

—*Robert Atkins*



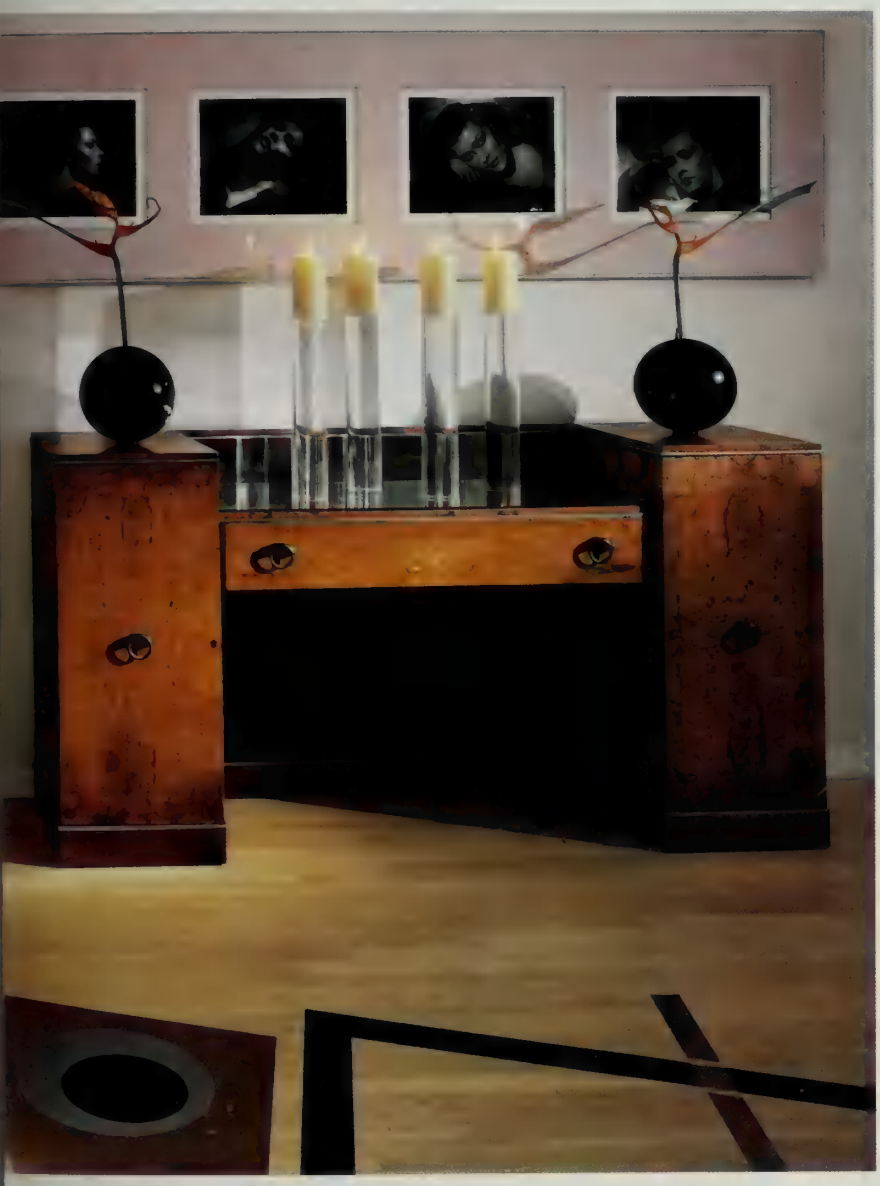
A Syrian Encampment, John Singer Sargent, 1906. Oil on canvas; 21½" x 27½". Freely applied brushstrokes of muted colors capture the solitude of a nomadic camp set amid the shifting sand dunes and bright light of the arid desert. Sargent's immediate approach to subject matter was applied to his landscapes and anecdotal scenes as well as to his noted society portraiture. Hirschl & Adler Galleries, New York.



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NTERIOR DESIGN BY ANTHONY MACHADO
HOTOGRAPHY BY MARY E. NICHOLS



DRAPED MARBLEIZED VINYL and taped floors; pearlized plastic tiles and bowling-ball vases—these are the materials, not of a decorator gone mad, but of an artist illuminating a three-dimensional canvas. "This apartment is a sketch, an environmental portrait of my client," says Anthony Machado of the Los Angeles home of Tere Tereba. "It represents an option for living that is spontaneous, humorous, and an absolute liberation from the monumental forms that traditionally define interior design."

Mr. Machado's progression from successful interior designer in San Francisco to experimenter with materials and techniques in Los Angeles seems to him a natural evolution. "I am a product of the movies," he explains. "When I was younger, I drove a tractor on the family farm, and one Saturday I slipped away to see *Auntie Mame* at the matinee. I was so taken by the attitude and the grand gesture of the movie that they became a permanent part of my thinking.

"In San Francisco I worked in a monumental style—bronze sculptures, granite, antiquities. But I became frustrated, artistically, and moved to Los Angeles, where I began collecting plastic tiles, vinyl seat covers, linoleum and other relics of the 1950s. My experimentations with

xperimenting with a "visual language of dramatic gestures," interior designer Anthony Machado has reated a highly personal environment for Tere Tereba's Los Angeles apartment. OPPOSITE: Walls swathed in earlized vinyl accentuate the Gothic details of the Entrance Hall. ABOVE: The rosewood bar, part of Miss Tereba's collection of Art Déco furniture, is by Baker, Knapp & Tubbs. A series of photographs of the resident taken by noted Hollywood photographer George Hurrell intensifies the theatricality of the décor. FOLLOWING PAGES: A textured wall construction y Mr. Machado, and geometric patterns on the bleached oak floor, project an expanded sense of scale and space in he Living Room. The Art Déco sculpture is by Van Nest Polglase. Torchère is from Atelier International.





ABOVE AND OPPOSITE. In the [illegible] upholstered in black denim, faux-rosequartz plastic tiles [illegible] and luminous velvet drapery positioned in a deliberately casual manner play key [illegible] in an [illegible] and humor, important elements in the design. "The room seems [illegible] a scene from a film movie," says Miss Tereba, in response to the décor. Lucite candlesticks [illegible] swirling ball are Ms. Machado's designs. The Art Déco painting is by Howard Chandler [illegible], renowned magazine illustrator and portraitist.





them are proving very rewarding."

A film producer and fashion designer, Tere Tereba collects furniture of the 1930s, and asked Anthony Machado to edit the collection for her home. "I wanted my apartment to be simple and austere," she says. "Even the finest furniture, if arranged in a mundane or cluttered way, will suffer. Every piece Tony selected, he displayed with import. During the project, I returned home each day to find a new surprise awaiting me."

Says Mr. Machado: "In this apartment I experimented with what I call the 'Hollywood Royale' value system—a visual language of dramatic gestures in design, developed from the great movies of the past."

Beginning with the bold taped pattern on the living room floor, Mr. Machado spontaneously tacked, applied and positioned the elements of the apartment. "When I work, the materials seem to talk, and lead me through the artistic process," he explains. "I never know what the eventual outcome will be. Over the fireplace in the living room, for instance, I draped a simple piece of marbleized plastic, yet its soul comes through in the attitude in which it was applied. The human input makes it come alive."

The entrance hall—draped, gathered and engulfed in pearlized vinyl—undulates with luminescence. "I wanted to create a Gothic quality in response to the architectural suggestion of the hall," says Mr. Machado. "The plastic, and the way I manipulated it, plays upon the grandeur of that style.

"I am fascinated with the textures and materials produced in the 1950s. The materials I work with are the products of that era, and, to me, represent the true gesture of the decade. I find vintage automobile vinyls and upholstery that are truly beautiful, yet they hold no value."

A surreal impression of the future and a romantic remembrance of the past coexist in the master bedroom. Period furniture of the 1930s seems suspended above the rubber-covered floor and recalls the glamour of Hollywood's past. Mr. Machado heightens the dreamlike quality of the room with his manipulation of billowing, light-reflective material on the walls and ceiling.

"I find it exciting to contrast different types of materials," he says. "I'll take a piece of vinyl that is considered worthless, and set it against so-called valuable materials and objects. This forces people to open their eyes and reevaluate the elements—as well as their perceptions—of art. It demands a comment.

"It is not my goal to create something that everyone will love," Mr. Machado continues, "and I don't see the environment I created for Tere becoming a trend in my work. It's a unique space for a unique person."

Anthony Machado's application and manipulation of materials defines an environment that is at once brazen and forceful, elusive and tongue-in-cheek. "It frees the spirit," says Tere Tereba of her living space. "The rooms seem otherworldly, like a scene from a Fellini movie."

"The value of any achievement lies in the integrity with which you express it," Anthony Machado concludes. "This apartment reads with as much integrity as an impressive mansion, because it was created in the same spirit. The result transcends the materials." □

—*Cameron Curtis McKinley*

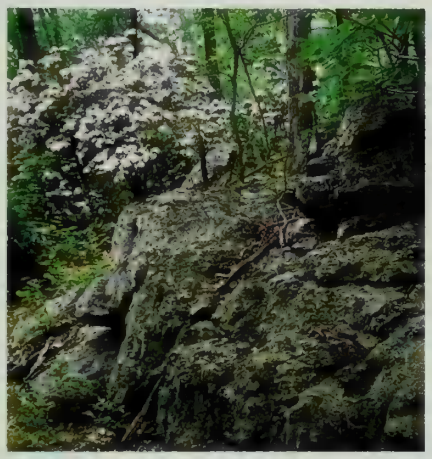
"I find it exciting to contrast different types of materials," says the designer. His interest is abundantly evident in the Master Bedroom. Flourishes of pearlized vinyl drape the walls and ceiling, and corrugated textured rubber covers the floor. The mirrored bureau and Lucite and leather headboard, both circa 1937, recall the glamorous days of Hollywood's past; dramatic underlighting adds to the mood. The *Parenthesis* lamp is from Atelier International.

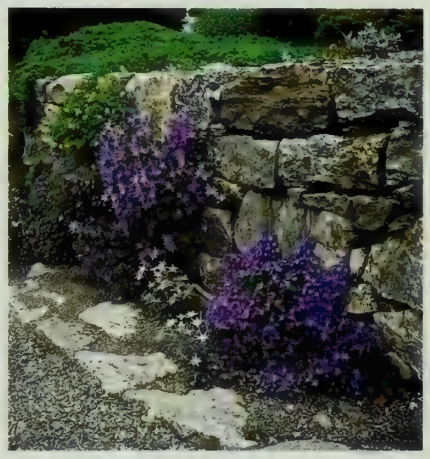


Gardens: At Stonecrop

Myriad Pleasures of a Hudson Highlands Landscape

PHOTOGRAPHY BY DEREK FELL





At Stonecrop, their home in Putnam County, Anne and Frank Cabot have created a forty-acre garden of varied delights, assisted by landscape designer Sara Faust. LEFT: Peonies flourish in perennial borders radiating out from the residence. Beyond the fence is an allée of linden trees and a small gazebo formed of espaliered apple trees. ABOVE LEFT: Mountain laurel has taken hold in a woodland area. ABOVE RIGHT: Campanula, edelweiss and *Corydalis lutea* color the stonework of a wall bed planted with arctic willow and junipers.

CHOOSING A SITE for their home in 1958, Anne and Frank Cabot selected a forty-acre corner of Mrs. Cabot's family farm—on a hillside in the middle of an empty hay field. At the time, their only thought was for the view, a sweeping panorama of the Hudson Highlands in Putnam County, New York, and the cool northwest breezes that moderated the hot Hudson Valley summers.

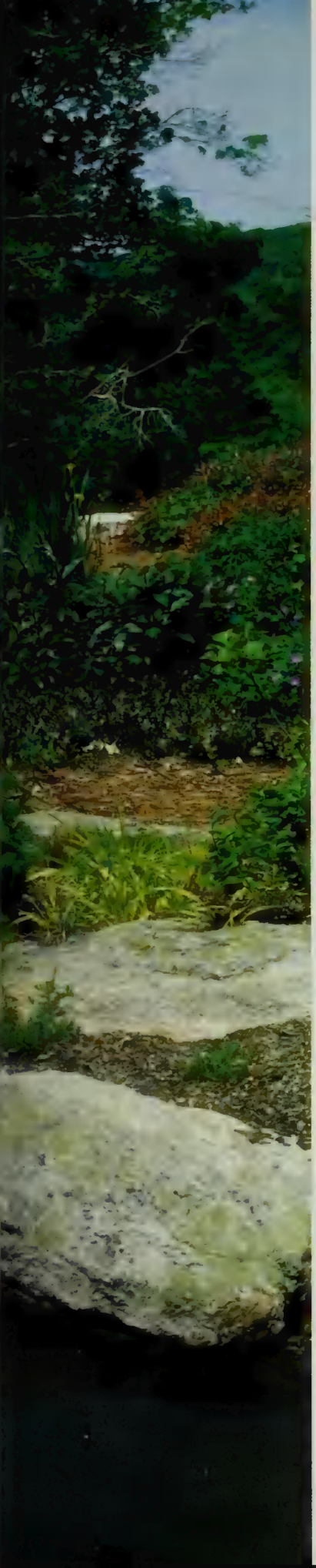
Twenty-five years later, landscaping has become the focus of the property, and the house is surrounded by a horticultural profusion that leads invitingly through a series of gardens, some architectonic, others naturalistic, but all diverting and filled with unusual plants.

"My original idea of a simple garden we could tend ourselves was abandoned long ago," remarks Mrs. Cabot. "The truth of the matter is that I married a man who is filled with an insatiable horticultural *folie des grandeurs.* At least it keeps him at home."

"All too true," her husband admits. "But then, Voltaire recommended gardening as an ideal pastime, and there always seems to be just one more garden to add to the whole."

According to the Cabots, they never had a master plan for the garden, but let it evolve step by step in a way that seemed perfectly natural and logical at the time—and always a surprise in retrospect. Their first task was to overcome natural obstacles. "The soil turned out to be 80 percent stones and boulders, which we had to remove," says Anne Cabot. "*Stonecrop* seemed to be the obvious name for









LEFT: Candelabra primulas, a variety of grasses, and rocks taken from the adjoining woodlands, give a deliberately natural effect to an artificial stream at Stonecrop. TOP: A profusion of floral color sparks the perennial beds Sara Faust established adjacent to the residence. Intermixed with feathery goats-beard are peonies, Siberian irises, yarrow and *Corydalis lutea*. ABOVE: A high fence partially espaliered with apple and pear trees serves as a backdrop for a perennial bed to which old-fashioned pinks add mounds of soft color.





RIGHT: In one of the first rock gardens they devised for their property, the Cabots planted such low-growing species as candytuft and rock-jasmine, valerian and dwarf spruce. Their taller choices included peonies from the Caucasus, azaleas, dwarf Korean lilacs, and wisteria. ABOVE LEFT: Pinks and gypsophila thrive in a raised stone bed where conditions approximate those of their native habitats. ABOVE RIGHT: Other rock garden favorites include campanula, sandwort, sempervivum, *Corydalis lutea* and delicate geraniums.

the property: It is the common name for sedum, an easy and ubiquitous rock plant, and it was the right name for the place, particularly since my husband had become addicted to alpines and rock plants."

"Deer were another problem," says Frank Cabot. "They seemed to think the plantings were laid out for their delectation. Gradually we put in fences, not only to block the wind, but to keep the deer out." Because the site lacked streams and ponds, ingredients the Cabots favor in a garden, they also introduced these features.

Over the years the garden has developed, radiating from the house. Nearest the residence is an undulating series of perennial borders, and beyond them a wild garden flourishes near the stable. Farther along lie a series of relatively square beds interspersed with parallel and intersecting grass paths in a lattice effect. Cordons of espaliered pears from the south and west borders of the walled area. Crisscrossing [illegible] espaliers clothe an [illegible] wall; and two pleached [illegible] small-leaved lindens [illegible] a small gazebo made of four [illegible] apple trees interlaced with clematis.

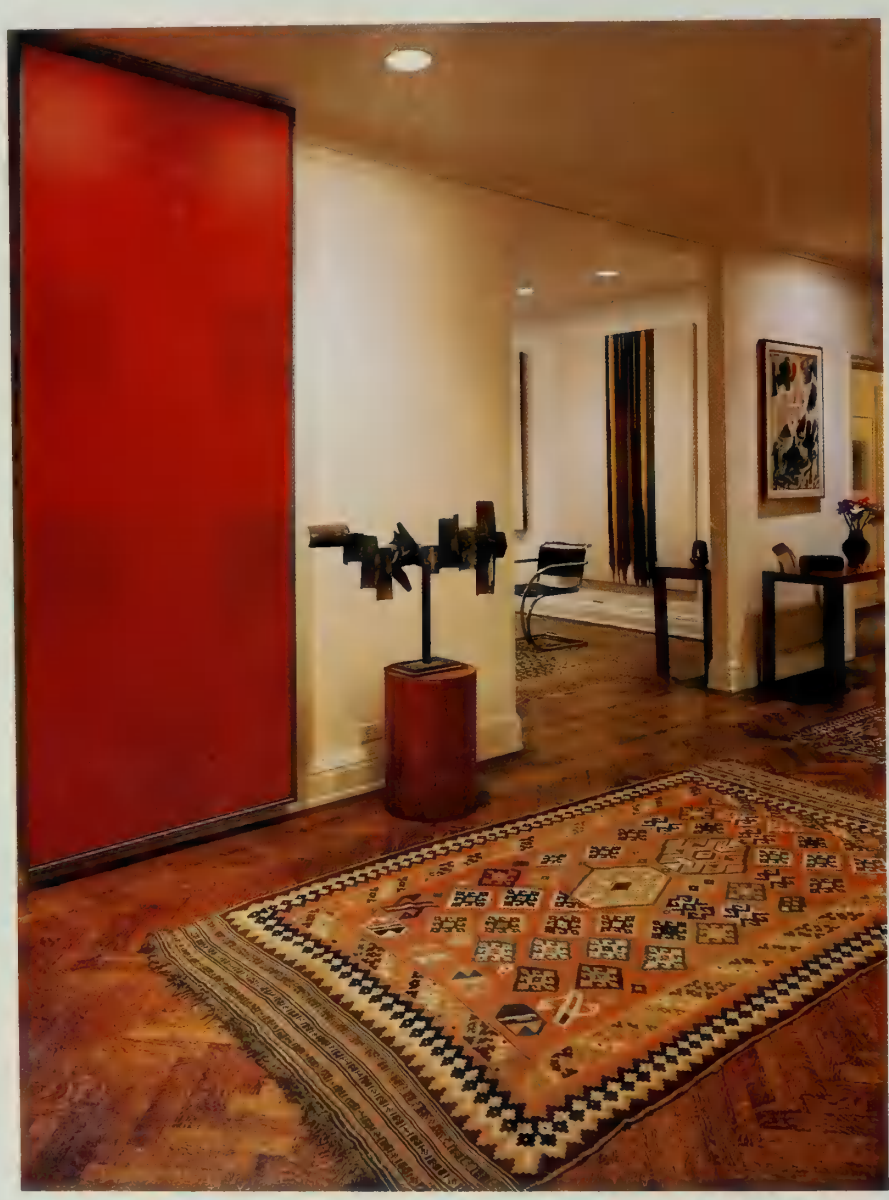
Paths lead from the walled garden to a series of different vistas and horticultural encounters: one to a broad allée bordered by cherry trees and sugar maples; another to a potting shed and alpine houses surrounded by a series of raised, dry-stone wall beds. These somewhat formal shapes not only create a transition between the geometry of the buildings and the nearby rock gardens, but provide the long, cool, gravelly root runs and total drainage that alpine plants are used to in their native habitats.

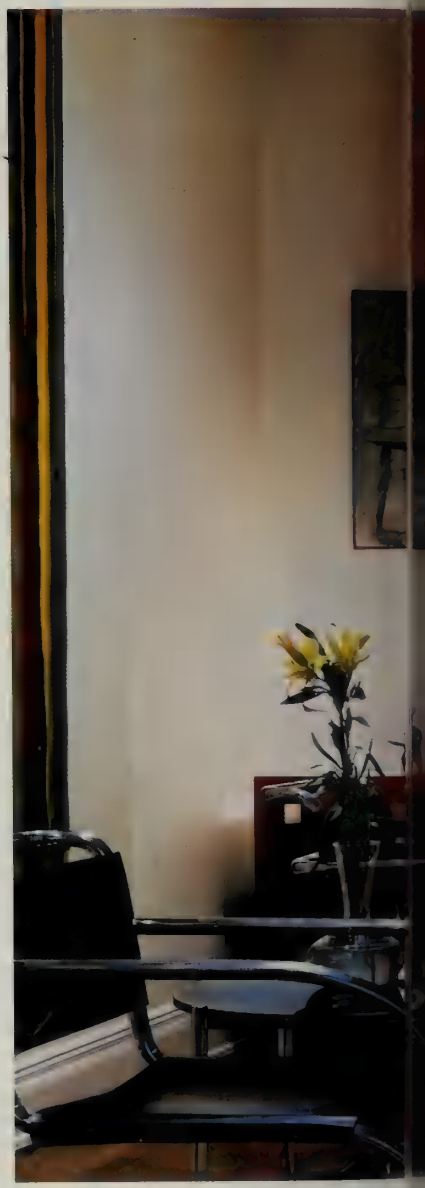
A lake, with streams constructed at each end, was recently carved out of what was a rather dismal swamp opposite the nursery and the raised beds. The contours of the lake were shaped to harmonize with the nearby rock ledges and to be as naturalistic as possible. This relatively protected area is being planted with rhododendrons and azaleas too sensitive to tolerate other exposures in the garden. Plans are afoot for a peaceful woodland walk that will lead from the lake back to the residence.

Another path leads to a stream that [illegible] ledge and winds through rock outcrops into a pool at the brink of a [illegible], massive rock ledge. The [illegible] some twenty

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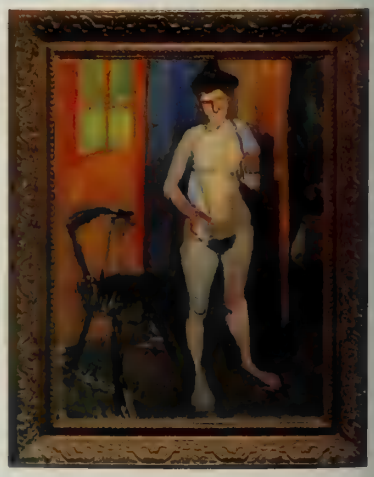




The Collectors: A Cultivated Vision

Mr and Mrs Gifford Phillips in New York City

PHOTOGRAPHY BY BILLY CUNNINGHAM





RETROSPECT, the collection they gan thirty years ago was risky, dif- ult and—for some—inexplicably range, though it did not seem so to ann and Gifford Phillips. They ught, thoughtfully, what they ed, what they had just begun arning about, works that exem- ified a strain of American Surreal- n and abstraction with which they uld personally identify—but with- t long-range plans or goals for the llection. They shared a sense of dis- very and commitment with the any artists, dealers and collectors who became their friends, yet they had no thought of being in the avant-garde or of creating a body of work that would one day document a legendary period in American art. "We really didn't start out with the idea of experimenting or trying new things," Mr. Phillips explains.

"We started collecting the year we were married," recalls Joann Phillips. "Gifford's uncle was the famous collector Duncan Phillips, and for many years Gifford spent each summer with him. In a way, that experience gave Gifford permission to collect.

The contemporary art filling Mr. and Mrs. Gifford Phillips's Manhattan apartment represents three decades of informed collecting. OPPOSITE ABOVE: Fascinated by the innovations and philosophies of American Abstract Expressionism, the Phillipses chose paintings like Willem de Kooning's *Valentine* in the Entrance Hall. The large canvas is by Ad Reinhardt; the sculpture by David Smith. ABOVE: In the Living Room, paintings by (left) Jack Tworkov and John Walker are interestingly juxtaposed with pre-Columbian pieces, an American Indian bowl (right) and a sculpture by Betty Parsons. The canvas in the entrance hall beyond is by Robert Motherwell. LEFT: Matisse painted *Standing Nude* in 1901.



In the Living Room, examples of primitive and modern art reflect Mr. Phillips's interest in the shaman imagery these art forms reveal. The paintings are (left) *Year After Year*, by Arshile Gorky, and *Black and Dark Red on Red*, by Mark Rothko. The sculpture is Bamboo, a steel, after an original design by Saarinen, is grouped with a Mies van der Rohe Barcelona chair and stool.

When we were married we bought a house in Santa Monica. At last, we had a suitable place for paintings.

"In the early 1950s the artist Millard Sheets organized an exhibition of American art—ranging from Gilbert Stuart to Robert Motherwell and William Baziotes—for the Los Angeles County Fair. We bought the Motherwell and the Baziotes, and they remain among our favorite works."

Quickly the Phillipses gravitated not only to the new American abstraction, but to the philosophies that propelled it. "We were just as interested in the idea of what th painters were doing as in the pain ings themselves," Mrs. Phillips say "Our best friends were Paul Kant [see *Architectural Digest*, Januar 1983], who was a dealer, and his wif along with the artists Richards Rube and Ed Kienholz. We all talked, an Gifford and I began reading ever thing we could find.

"We met Motherwell quite earl and he introduced us to Mark Rothk They began to show with Paul Ka tor, and, at the same time, Fel Landau had an important exhibitio



f the late great Milton Avery's aintings. We bought one wonderful ıoonscape, but should have bought ıore. The house was expandable, nd soon there were works by artists ı northern California who had ecome our friends too—Richard)iebenkorn and Hassel Smith."

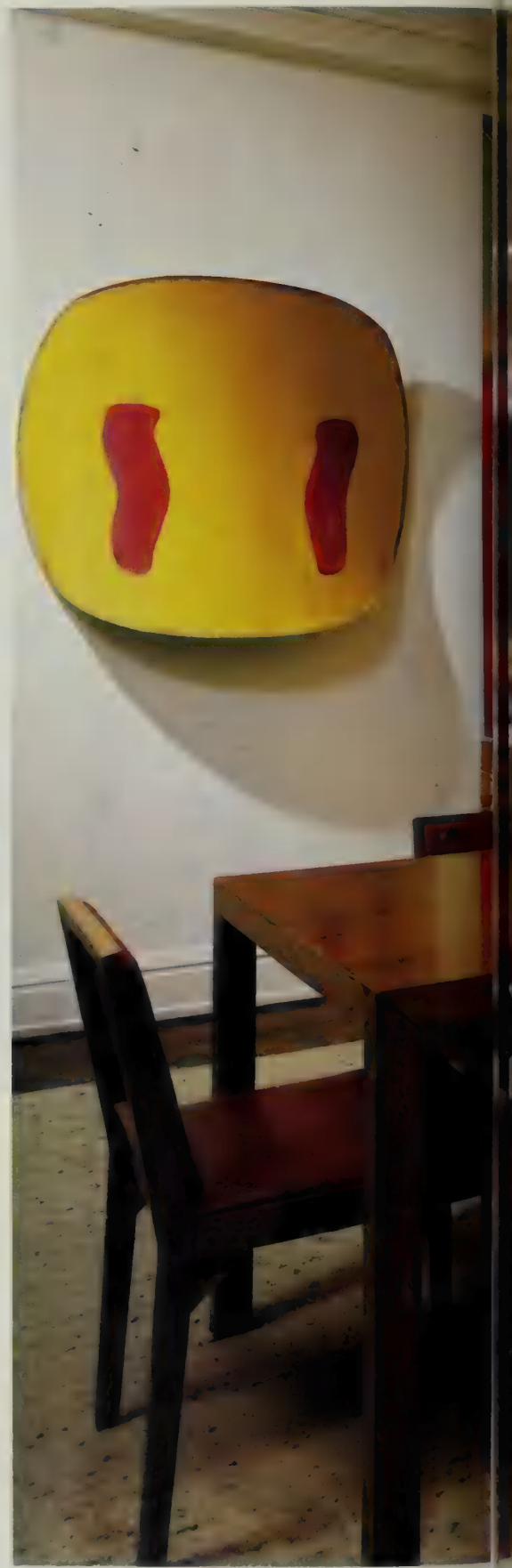
Gifford Phillips adds the names of merson Woelffer, Lee Mullican and dolph Gottlieb to the rapidly grow- ıg list of artists who were repre- ented in the collection. "We were ıost excited," he remembers, "by the rst-generation Abstract Expression- ist painters, though we went on to acquire paintings by artists such as Kenneth Noland, Morris Louis and others. At first our choices were made unconsciously, but during the last ten years we have consciously selected things that are stylistically and visually related. It's the organic approach, rather than, as my uncle used to say, 'the postage stamp' or one-example-of-everything approach to collecting. It means you choose to sit out certain periods altogether, and sometimes people imply that you missed out. They don't stop to think that perhaps

The Phillipses selected (left) Kenneth Noland's *Cycle*, 1960 and Morris Louis's *Earth Gamut*, 1961, as representative of the second generation of American abstractionists. In its own way, an African sculpture exhibits the directness and immediacy typifying the paintings. The small glass and metal sculpture is by Claire Falkenstein. The armchairs and table are by Mies van der Rohe.

"Contemporary collecting, it seems to me, involves the eye and the mind in a particular relationship."



ABOVE: *Red Ground*, 1956, by Adolph Gottlieb, dominates an eclectic arrangement in the Living Room. Sculptures vary from (left to right) a New Guinea figure and a Northwest Coast rattle to pairs of Han, pre-Columbian and Greek figures. The contemporary rectangular sculpture is by Reuben Nakian. "Jung's idea of symbols from the collective unconscious" describes "the kind of art that remains a constant in the collection," says Mr. Phillips. RIGHT: A shadow brings out the three-dimensional quality of Ron Gorchov's *Pan*, 1979, in the Dining Room. The large canvas at right, *Dan*, 1957, by Franz Kline. *Myrrha* is the title of the welded bronze sculpture by Ibram Lassaw. The dining table and chairs were designed by Philip Johnson originally for the Minneapolis home of Mr. and Mrs. Richard Lewis. Visible through the doorway to the living room is an untitled painting by Mark Rothko, 1951.







Le Fumeur, 1953, by Picasso, adorns the Library. A group of Hopi kachina dolls from Arizona are placed near drawings, including *The Big Apple* by Alexis Smith. The furniture, architectural detailing and lighting, here and in other major rooms, were designed by architect Ethel Kramer.

you're simply not at all interested."

One of the threads that bind the works in the Phillips collection is Surrealism—the Surrealism of Miró, Masson, Matta, and Gorky, which became such a vital element in the early work of many of the Abstract Expressionists. Gifford Phillips calls to mind "Jung's idea of symbols from the collective unconscious" to describe "the kind of art that remains a constant in the collection." He is interested in the affinities between primitive art and modernism and feels that they share a common body of images.

Quite naturally then, this very intelligent collection contains examples of primitive art, too—African and Oceanic art in New York, which is now the Phillipses' primary residence, and American Indian art in their New Mexico house. New art, especially "a wonderful work by Californian Charles Arnoldi," seems to be especially at home in the Santa Fe milieu, while being in New York "has prompted us to buy works by younger artists again," Mrs. Phillips says. Recent purchases include "more painterly works by Joan Snyder,



In the Bedroom, *Spanish Painting with Face of a Dog*, 1958, is by Robert Motherwell, one of the collectors' many artist friends. The 1964 watercolor is by Sam Francis. Tribal necklaces constitute the ever-present primitive reference. The lamp is Italian.

William Jensen, John Walker, Ron Gorchov and Dan Christensen."

These acquisitions are a distinct departure, in many ways, yet in others, only new manifestations of continuing preoccupations. The Phillips collection is consistent—consistent in its visual and conceptual relationships, which are heightened by provocative juxtapositions and the notably high quality of individual works.

Fifteen years ago Gifford Phillips wrote, "Contemporary collecting, it seems to me, involves the eye and the mind in a particular relationship. The eye must be relied on primarily, for it is usually the more trustworthy guide, especially when the forms are novel. . . . I have found in collecting that there is still no substitute for time and repeated exposure in distinguishing the artist of superior talent." Polishing that "particular relationship" by reinvolving the eye and retraining the mind, year after year, energizes Joann and Gifford Phillips's life, and the results of their efforts are stunningly reflected in the wholeness of their collection. □

—*Constance W. Glenn*



ARCHITECTURAL DIGEST VISITS:

Herbert Ross and Nora Kaye Ross

PHOTOGRAPHY BY RUSSELL MACMASTERS



SEVERAL YEARS AGO, film director Herbert Ross and his wife, Nora Kaye, bought a small house on the beach in Malibu, but it wasn't what they had really wanted, so they tore it down and started anew. The challenge, as Mr. Ross says, "was to build a house that was light, airy and essentially one large room. We wanted high ceilings and lots of skylights—and we got what we wanted."

There is light everywhere in the house, even on the foggiest days, light that comes from the many skylights architect Edward Grenzbach included in his design. The ceilings are higher than even Mr. Ross envisioned at the outset—up to twenty-three feet in the living room. The result is what the owners describe as "a Mediterranean-style California house," and it is not at all the small structure they originally had in mind. "It's big, and the small house we were also going to have back in town is big, too. We collect so much and so often that we need the space to see it all. There's no point in collecting if you aren't going to be able to look at what you've got," Mrs. Ross says. "Instead of a guest room, which is what we originally wanted, we now have a guest apartment.

"It took about six months to design the house, then about a year and a half to build. One of the reasons it took a while is that I have trouble visualizing a house from plans. Herb, however, takes his tape measure and goes to work, pacing things off and understanding exactly."

"What I do is 'direct' a house," Mr. Ross says. "I'm used to working in a theater on a bare stage and imagining it in whatever shape and design I need. I'm used to floor plans and I know how to visualize things. I can imagine everything except elevation. That's just not something you learn in the theater or in films. If we could afford it, we'd be building all the time. It's very primal, and of course there's the thrill of creating your own environment. It's a highly personal



MICHAEL CHILDERS



The Malibu residence film director Herbert Ross and his wife, Nora Kaye, built is just what they wanted—essentially one open living area big enough to display the objects they love to collect. ABOVE RIGHT: Deep-set windows, lanterns and grillwork lend a Mediterranean feeling to the tile-paved Entrance Courtyard. ABOVE LEFT AND FOLLOWING PAGES: Part of an extensive collection of Haitian, African and pre-Columbian art and sculpture animates the airy Living Room. The Venetian-inspired transparent wall, with its tall arched glass doors, provides the framework for a superb vista of the Pacific. A commodious seating unit, covered in Stroheim & Romann fabric, rests on the shell-motif durrie rug; the handpainted pillow fabric is from Mitchell Designs.







ABOVE: On the table in the Dining Area, elements of color and whimsy combine in a centerpiece of porcelain flowers in [illegible] glass beakers, supported by bamboo containers and 19th-century-style painted bronze monkeys. Other monkey figures [illegible] palm-tree-shaped candlesticks. OPPOSITE: An assemblage of Kashmiri boxes and picture frames, and a Pairpoint lamp, [illegible] antique English elm farm table used as a desk in the Master Bedroom. The paintings are Haitian. Of their passion for collecting, Mrs. Ross says, "What started as a custom of remembrance became a kind of obsession."







experience and changes the way you relate to everything."

The Rosses' years of theatrical experience are everywhere evident—not in the customary collection of memorabilia or photographs, but in the style in which they live. The large main room could be considered a stage, and it is indeed the room in which they play out their lives. It is a living room, a music room and a dining room, and the kitchen is an open space leading directly into the area. Through a series of arched glass doors the room overlooks terrace and garden, dunes and the broad expanse of the Pacific Ocean. If the Rosses' living area is a stage, then the ocean is the theater itself, audience and all.

Herb Ross began his career in ballet before turning to the Broadway stage and film directing. It was while he was resident choreographer for the Ballet Theatre that he married Nora Kaye, the company's prima ballerina. They formed their own company, Ballet of Two Worlds, and performed throughout Europe. Upon returning to the United States Mr. Ross choreographed several Broadway productions, and then came to Hollywood, where he has directed such films as *The Last of Sheila*, *The Seven-Per-Cent Solution* and *The Turning Point*, as well as five films with screenplays by Neil Simon. Nora Kaye Ross has remained active in ballet and is also involved in motion picture production.

Whenever the Rosses aren't working, they're collecting, a passion that has taken them all over the world. "I can remember exactly when I started," says Mrs. Ross. "I was on tour with the ballet. We were in Mexico City and it was to be a six-month tour. I went out and bought a small object to be a sort of memento of that time and place. Up to that point, all I was interested in was ballet and owning good strong suitcases. I've danced in every capital city in the United States and around the world, with the exception of Australia. I tried to pick up something in each country. What started as a custom of remembrance became a kind of obsession."

Mr. Ross cannot remember a time when he did not collect. "I always spent every cent I had. I began early and I haven't stopped yet. I studied painting for a while, but paintings, to

continued on page 166





LEFT: The mix of decorative objects in the Master Bedroom epitomizes the Rosses' penchant for acquiring things wherever they go. Nineteenth-century Staffordshire figurines fill the late-18th-century French mirror-backed cabinets, creating historical interest. A Southeast Asian inlaid chest rests on the backs of crouching wooden animals, while Balinese painted birds and winged seraphim hover overhead. The bamboo bed and étagères are from Marcello Mioni. ABOVE LEFT: The oceanside façade features broad terraces for sunbathing and informal dining. ABOVE RIGHT: From the lower terrace, the view includes a landscaped beach.



Teviotdale

Designer's Eighteenth-Century Home in Upstate New York

INTERIOR DESIGN BY HARRISON GUETTA
PHOTOGRAPHY BY DERRY MOORE



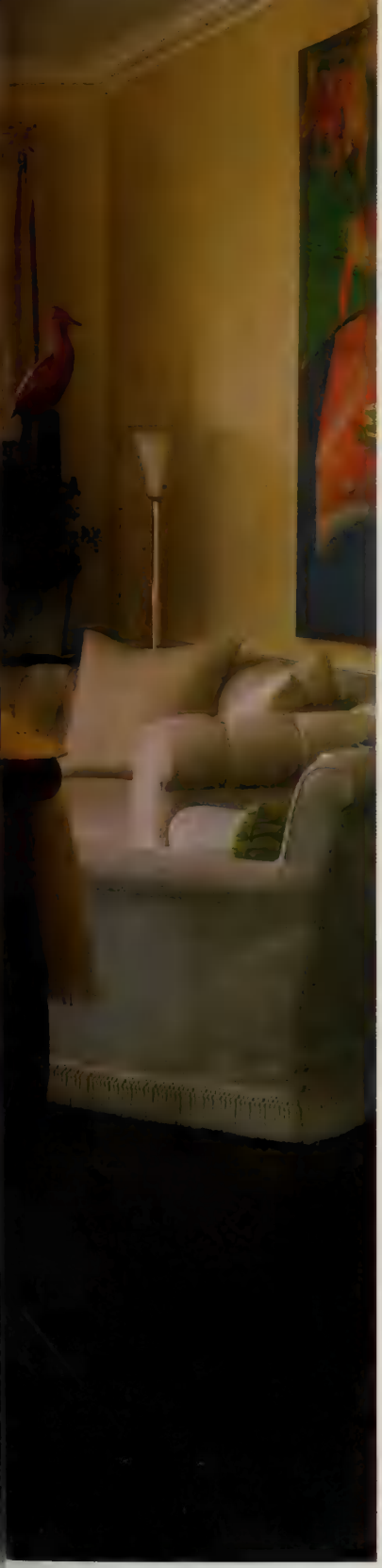




ABOVE AND ABOVE RIGHT: Interior designer Harrison Cultra has lovingly restored his own home, Teviotdale, to its former beauty. The 210-year-old Georgian-style house stands amid locust trees in the Hudson River Valley. RIGHT: The Chippendale-style staircase in the Entrance Hall was designed by Georgina Fairholme and Mr. Cultra. The portrait is of William of Orange.



ABOVE AND OPPOSITE: In order to give a measure of continuity to the interiors of his home, Mr. Cultra included furnishings and objects from the previous [illegible] furnished. A Louis XVI-style settee faces the fireplace mantel, which displays a collection of [illegible] and white porcelain. A pair of Chinese elephants, a Chinese enamel box and a pair of Derby [illegible] XV table. The French furnishings represent the designer's evocation of the [illegible] *Astronomer*, 1940. The sofa and [illegible] Deco console is Carl Milles's bust of *The* The floor lamp is from Hansen.





STANDING FOURSQUARE and quite correct, *Teviotdale* is a sober and elegant house. It looks very much what it is—an aristocratic dwelling conforming to the stylistic mores of 1773, the year in which it was built. Yet the calmness, even repose, of the house today belies a precarious past. Its history has been marked by a slow, seemingly inevitable decline. But that has been reversed by the interest and energy of the present inhabitants, Harrison Cultra and Richard Barker.

The Hudson Valley is one region of America that can truly claim the attributes of history and tradition. It has an architecture, a folklore, a literature, and perhaps most important, a link, through land and houses, to its founding families. Teviotdale owes its foundation, and to some extent its survival, to this continuity.

Its history begins with the building of the house by Walter Livingston in 1773. It is assumed that he was his own architect, since no original drawings have ever been found. The property was inherited by his daughter, who married Robert Fulton, inventor of the steamboat. In subsequent decades, the house passed through the hands of various owners. By the middle of this century, silence had descended over the house, and it began to slip quietly into the earth.

Harrison Cultra eagerly takes up the tale: "I had decided to buy a country house, and at the same time, I wanted to save a house that was in danger. I came across a reference to the Robert Fulton house and set out to find it. When we got to the site, we were truly in 'Sleeping Beauty' territory; the trees and foliage were growing so close to the façade that we couldn't even open the shutters."

The long and patient work of restoration began. "There was almost nothing to salvage in the interior, save for a few moldings, and a few shards of wallpaper," recalls Mr. Cultra. "No blueprints exist, of course, though we do have order books for the house. So while I know exactly how many planks were cut, their placement is unknown."

The result of Harrison Cultra's dedicated efforts is a brilliantly







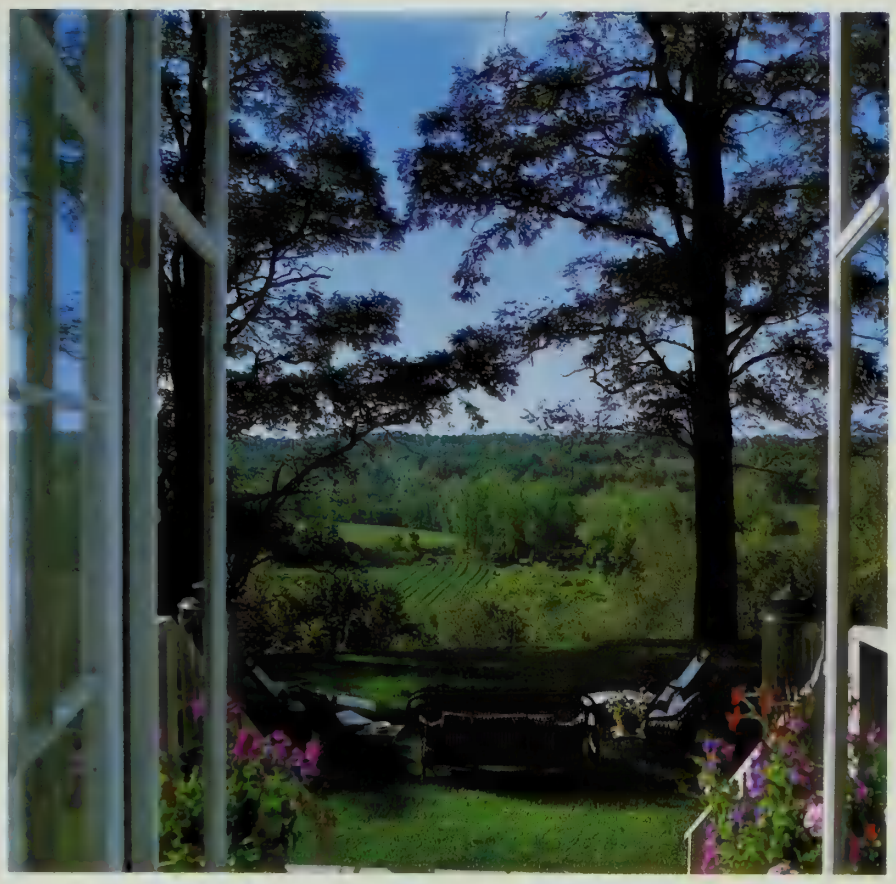


PPOSITE AND TOP LEFT: In the Dining Room, a suite of Louis XVI–style chairs are upholstered in Brunschwig & Fils
indot print and plaid print silk. An Adam demilune table and an Italian giltwood and marble serving table flank French win-
ows. The draperies are trimmed in Westgate cotton. TOP RIGHT AND ABOVE: A collection of memorabilia associated with Teviotdale's
istory crowds the walls of the Library, creating a warm, intimate atmosphere; a mezzotint of Robert Fulton, a previous resident, is
mong them. A Federal gilt and eglomisé mirror is placed above a sofa slipcovered in Schumacher cotton, and a 19th-century
ahogany and cane lawn chair faces the sofa. Sisal rugs in both the dining room and library are from Rosecore.



ABOVE: Antique furnishings from Valley Forge and the 19th-century Russian polychrome mirror, a Japanese screen and the late-19th-century portrait of [illegible] to the Valley Room. Colorful fabrics and pale walls lighten the décor. Draperies of [illegible] trimmed in antique galloon braid from Rose Cumming, frame south-facing windows. A [illegible] in [illegible] and bright Clarence House leather covers the seat of a Hepplewhite-style chair. Scottie is Le Vieil's. Boudoir. The [illegible] on the chaise longue once belonged to Franklin Delano Roosevelt. OPPOSITE: A terrace overlooks the verdant [illegible] Roeloff Jansen's Kill.





sympathetic interior that never verges on pastiche, though it is always clear that this is a reconstruction, not a renovation in the traditional sense. "I took what I considered to be a sensible, but imaginative approach," the designer explains. "I decided to treat the house as though the long hiatus between its two flowerings had never existed—that one family had been in residence the entire time.

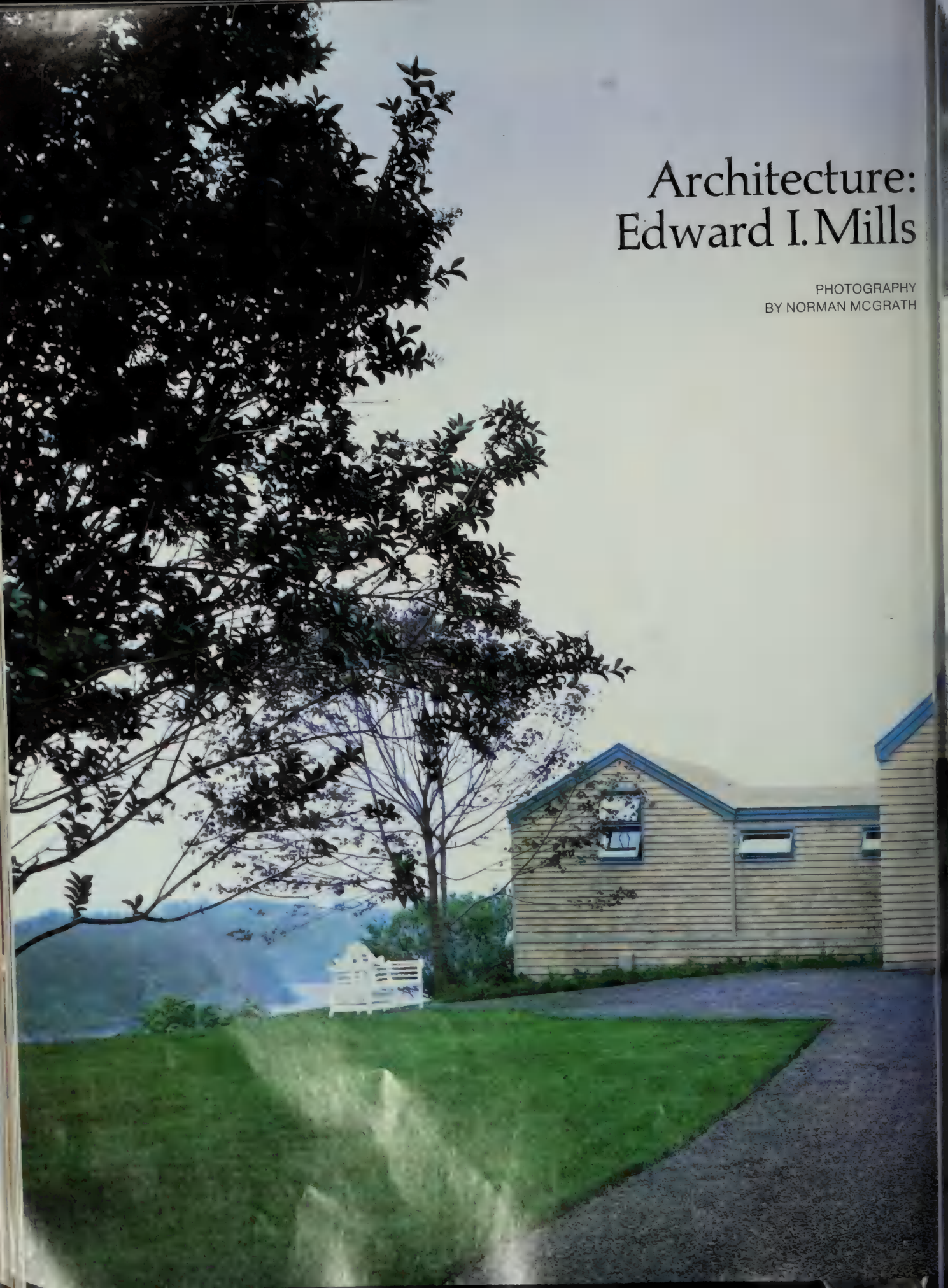
"I decided that the Livingstons would have been Francophiles, which explains the French Empire furniture. The Fulton era is reflected in the library, where I keep a collection of memorabilia associated with the inventor's life, including a drawing of the house by his daughter."

Each room has been conceived in the manner of a work of art, but perhaps the most daring, in terms of the freedom taken with precedent, is the entrance hall. Here, a theatrical Chinese Chippendale staircase suggests the cosmetic charms of the Brighton Pavilion, rather than the solid Palladianism of the Hudson Valley. "I did take liberties," Mr. Cultra admits, "but I felt, in a very real way, that I was entitled to. If you subscribe to my theory of continuity, it was my 'contribution' to the story of the house."

In such a project it is inevitable that there will be lacunae. Some rooms would have to be acts of pure imagination. Even so, there is an extraordinary sense of rightness to the rooms. Mr. Cultra's leap into a speculative past is always poised and witty. The rooms are at once absolutely literal in their pleasing, almost mouth-watering colors and compositions, and ethereal and intangible in their suggestions of other times.

Teviotdale ingratiates, yet it remains elegant, slightly aloof. Perhaps it can afford to be, having risen triumphant over the ravages of time. □

—*Peter Johnson*

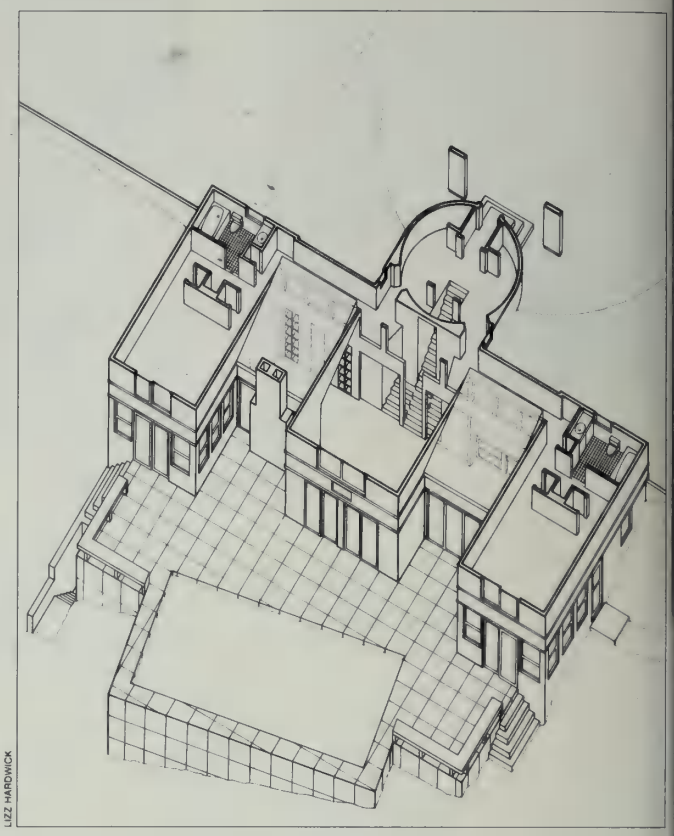


Architecture: Edward I. Mills

PHOTOGRAPHY
BY NORMAN MCGRATH







LIZZ HARDWICK

Situated on three acres of Long Island farmland, architect Edward I. Mills's design for a vacation house in the Hamptons is an unusual blend of Postmodern and Shingle-Style architecture. PRECEDING PAGES: The rigid symmetrical plan of the residence is apparent from both the entrance and rear (*inset*) façades. ABOVE LEFT: A porte cochere invites visitors into the cylindrical form of the Entrance Hall. ABOVE RIGHT: An axonometric drawing reveals the rotunda stairway that descends to a tripartite arrangement of the living area flanked by two bedroom pavilions. OPPOSITE: A cutaway Living Room pavilion flows into the dining room, revealing upstairs corridors.

JUST WHEN PEOPLE who build houses have realized the conveniences of modern design, architects have rediscovered the virtues of traditional formality. In the Hamptons, where land covenants often require a certain regard for the area's Shingle-Style ancestry, any debate usually occurs on the inside. For architect Edward I. Mills, of Voorsanger & Mills Associates, and his client, a real estate developer with considerable familiarity with, and interest in, architecture, the debate led to a firm friendship and an uncommon vacation house.

Far from the main road, situated within a still-functioning Long Island farm, the house is accessible by way of a route of horse pastures, cornfields and silos. Unlike the neighboring houses, it is disposed discreetly behind tall privet hedges. The house and tennis court occupy the front part of the site, with the back open to the pool, and lawns sloping in bucolic serenity down to a pond.

On the outside, it is and is not the lovely pitched-roofed shingled Hampton house that the client originally envisioned. Shingles are used on walls and roof, to be sure. But atypical of that nineteenth-century beach-resort style, the house is rigidly symmetrical in a tripartite arrangement, an indication of a classical bent.

Protruding from the center of this shingled Palladian-style house is a porte cochere through which no carriage or automobile will ever go. For though the gravel driveway seems to continue underneath, in fact almost the whole space is filled by the house. The porte cochere is not a gate for carriages at all, but rather, a gate for people, who enter by way of a perfunctory rendition of classical stairs into a latter-day classical rotunda. The client, who feels the house worked out "marvelously," describes its style as "a compromise between Shingle and Postmodernism."

It is not the only atypical aspect of the façade. There are also the windows. Shingle Style would have called for them to be double hung. The client wanted awning windows—the factory fenestration that was such a favorite of the early modernists—because they can be left open in the rain. Ed Mills arranged them one on top of the other. "The proportion and split in the middle," he explains, "makes you think they











OPPOSITE: The main Stairway descends from the entrance hall to the living room, at which point walls separate to create a formal portal. TOP LEFT AND ABOVE: From the Entrance Hall, vistas of sky, a natural pond, and the swimming pool are seen through a series of windows. Torchère lights designed by the architect illuminate the domed ceiling. TOP RIGHT AND COVER: Symmetry pervades the interior of the house, where open corridors were designed to seem like "transparent porches."



ABOVE: Resting naturally amid the pastoral surroundings, the house and deck open out to a sloping expanse of lawn. OPPOSITE: Viewed across the Swimming Pool at night, traditional cedar shingles and pitched roof combine with an open interior space, continuing the interplay of architectural styles.

are double-hung windows, though when open, they are something else. I like the dichotomy."

Inside, classicism abandons its dalliance with the Shingle Style and takes up with other styles, but often with that same dichotomy. Here the client's predilection for modern openness and flexibility, and the architect's preference for ceremony, definition and embellishment, fashion new kinds of compromises.

The rotunda is Ed Mills's favorite part of the house. He calls it "the gathering space for the forces of the house," because of its cylindrical form. The entrance hall itself is introduced by partition walls—behind which are coat closets—that guide the visitor well into a circular area. A dome-shaped ceiling is overhead. Within, four posts, serving as torchères, emerge ambiguously out of partitions and throw light upwards. The torchères are simultaneously reminiscent of a four-poster bed, Frank Lloyd Wright's dining room tables with their lamp posts, and a baldachin inside the almost-domed space.

At either side of the rotunda are the master bedrooms, along corridors overlooking the public rooms below. Cutouts allow the corridors to be quite narrow without seeming tight. The bedrooms resemble small immaculate barns with pitched roofs and sliding glass windows. The baths, like the kitchen, are enlivened with tile patterns reminiscent of the Viennese Secession. Mr. Mills, like many architects today, is interested not only in classical architecture, but in combining details and ideas from many periods, like a collage, where one image is piled on another.

At the top of the grand stairway, in the entrance hall, the site is revealed for the first time—the pond through one window, the pool through another. From the very center of the rotunda, the stairway continues down through layers of screen walls to the public rooms below.

The lower level is almost the reverse of the entry—an open, flowing space. Ed Mills uses a classical technique to delineate the space, three pavilions with connecting links, but leaves out the walls and doors in between. Each area feels sheltered, but gains in light and spaciousness from the next. In the center is the living

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Antiques: Reflected in Bronze

Enduring Imagery of Ancient Mirrors



BAY HIPPISLEY



BAY HIPPISLEY

ABOVE: *Mirror*, Chinese, 3rd–2nd century B.C.; 6½" in diameter. Images of dragons command the back of the mirror, offsetting the polished front that acts as a reflector. Bluett & Sons Ltd., London.

ABOVE RIGHT: *Mirror*, Persian, 12th–13th century A.D.; 5" in diameter. This type of mirror with stylized motifs was believed introduced to Persia under the Seljuk rule. Mahboubian Gallery, London.

OPPOSITE: *Mirror*, Egyptian, early 18th Dynasty, 1546–1336 B.C.; 15" high. Timeless and serene, an imposing female figure surmounts an unusual cruciform stand. Edward H. Merrin Gallery, New York.

LIKE THE OPALINE POOL that captured the gaze of Narcissus, the bronze mirrors of antiquity entrance us. Endowed by the centuries with a patina of malachite, verdigris and cinnabar, they provide us with an image of worlds forever lost. More intimate than the great monuments left by the ancients, they bring us visions of Egyptian princesses applying scented unguents to the skin, and of Chinese courtesans arranging silken robes and jade hair ornaments.

Bronze mirrors have been cast and embellished in innumerable forms appropriate both to sacred ritual and the daily toilette. Burnished to a high polish on one side and splendidly decorated on the other, circular mirrors borne by silk cords were employed for millennia by the Chinese. The great civilizations of the West, by contrast, preferred mirrors set upon freestanding figural supports or furnished with handles of ivory, bone or precious metal. Difficult to come by, and often costly, the finest bronze mirrors were avidly sought after by the privileged. They were objects of esteem created and ornamented by the most talented artisans of the ancient world. So precious were these mirrors that in ancient Greece elaborate covers cast with decoration in high relief were used to shelter them. In Japan, cases formed of fine lacquer and lined with intricate brocades served a similar purpose. Mirrors cast in bronze were regarded as equal to the most valuable gifts of state in early China. According to the venerable classic *The History of the Three Kingdoms*, they were presented to foreign emissaries along with the finest silks, pearls and gold.

In both the East and the West, mirror backs, stands, covers and handles were peopled by mythical divinities





FELICIANO

ABOVE: *Mirror*, Persian, Sasanian period, circa A.D. 500; 9½" in diameter. A favorite motif, this three-dimensional lion in the Sasanian style is centrally positioned on the reverse of the mirror to artfully act as the handle. Habib Anavian, New York.

OPPOSITE: *Mirror* (front and back), Etruscan, 4th–3rd century B.C.; 9" high. A scene of the Judgment of Paris adorns the back of this speculum in contrast to the undecorated front with handle terminating in an animal head. McAlpine Ancient Art, London.

and the heroes of literature and legend. The lion-headed Bes, god of the toilette, appeared in Egypt on bronze hand mirrors accented by gold or faïence. In Greece and Etruria, embellishment was provided by finely cast or engraved images—Aphrodite draped in an elegant chiton, Athena prepared for battle, and Dionysus warmed by the embrace of his beloved Ariadne. The design of the mirror was structured to provide a symbolic map of the universe in ancient China. With the earth at the center, concentric circles were inhabited by fabulous beasts, and Taoist immortals flying through the heavens in chariots drawn by chains of dragons. The art of the bronze mirror was



GEORGE CARRE

Mirror, Greco-Roman period, 1st century A.D.; 4" in diameter. In high relief is an elaborate scene of Venus standing with hand outstretched as Eros offers her a crown. Galerie Borowski, Paris.

brought to perhaps its most brilliant development centuries later, during the triumph of elegance that was the T'ang Dynasty. The use of gold, silver, mother-of-pearl, amber and other inlays proclaimed a new luxe, while an exquisite naturalism was brought to mirrors cast in bronze by interlaced floral tendrils, the blossoms of the peony and the plumage of the swallow.

More than an object of earthly beauty and utility, the mirror served a host of more sacred functions. The guardians of the Chou Dynasty received the all-important "state fire" from the heavens through the agency of specially fashioned bronze mirrors, which concentrated the rays of





ABOVE: *Mirror*, Japanese, Kamakura period, A.D.1185–1336; 4½" square. The Kachō motif of bird and flower is a favored pattern datable to the Kamakura period, shown here in a lyrically rendered scene. Michael Sigmund Oster Fine Arts, New York.

OPPOSITE: *Mirror*, Chinese, T'ang Dynasty, A.D.618–906; 5" in diameter. This eight-foil mirror, typical of the T'ang period, bears a Cassia tree flanked by a hare pounding the elixir of immortality, and ■ heavenly figure flying above ■ toad. Eskenazi Ltd., London.

the sun. In Egypt, mirrors cast in bronze were entombed beside alabaster and porphyry scent jars to provide for the toilette of the departed. In China, too, bronze mirrors were considered essential to light the tomb and to ward off unkind spirits. This protective role was important to the living, as well. Mirrors were ground and taken as medicine by the Chinese to expel the evil influence that caused illness. And according to the fourth-century alchemist Ko Hung, highly polished bronze mirrors were worn by Taoist scholars for protection from sprites and tree-goblins during journeys through mountainous region

Objects of worldly vanity and spi itual aspiration, the bronze mirrors antiquity illumine worlds now dim They are triumphs of artistry, i vention and elegance that encha and inspire us even today. □

—*John A. Cuadra*





Architectural Approach

Inventive Spatial Solution for an Apartment in Manhattan

ARCHITECTURE AND DESIGN
BY CHARLES GWATHMEY, AIA, AND ROBERT SIEGEL, AIA
PHOTOGRAPHY BY MARK ROSS



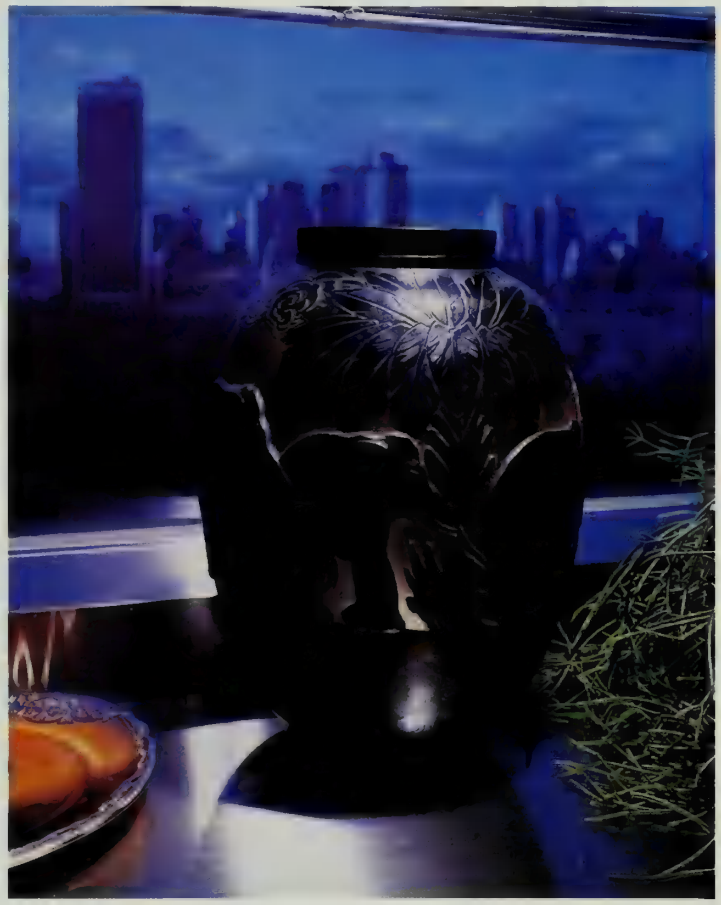


IN RECENT YEARS the work of architects Charles Gwathmey and Robert Siegel has been mellowing, and in their plan for the Manhattan apartment of record producer David Geffen, the partners reveal their increased willingness to integrate a wide range of art and objects—at no sacrifice of the quality of their design. In fact, the geometric rigor for which these architects are known is as strong here as ever before—but in this apartment for which Jose Coriano worked as project architect, it provides a serene and gracious setting for an impressive collection of Tiffany and Gallé lamps, other decorative objects, and significant twentieth-century art.

Charles Gwathmey likes to speak of his firm's work as "emphasizing clarity above all." But he underscores his belief that what Robert Siegel and he are doing now is "bringing a kind of richness to it that may or may not have been there before. We want to be just as rigorous, just as concerned with the totality of the space—but we are trying to do that by making use of a wider palette of materials and colors, doing what we can to make it a bit richer."

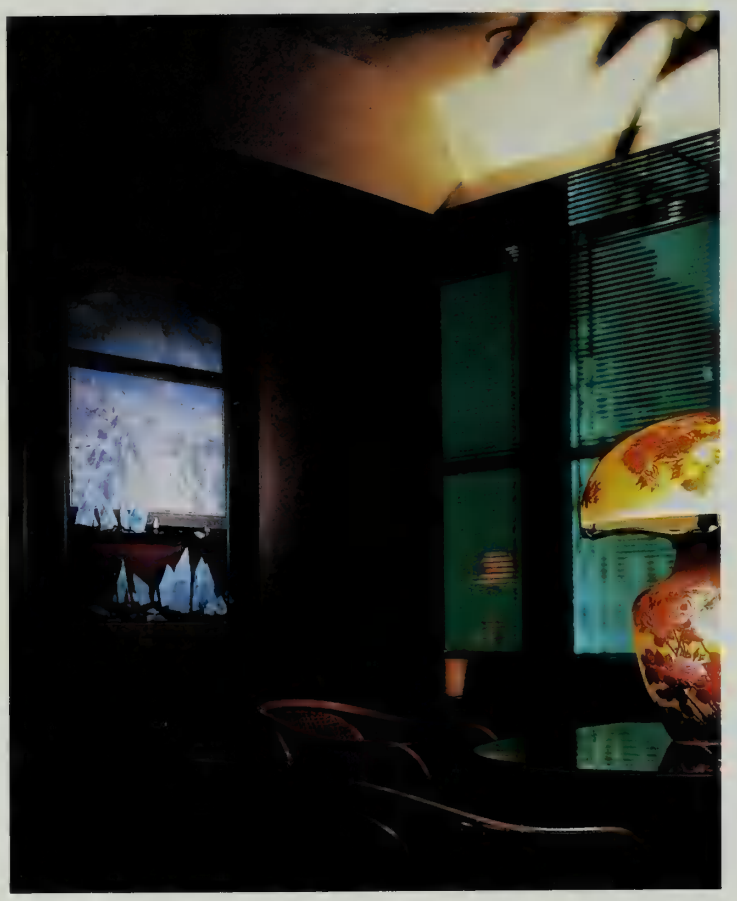
If this apartment has any significance in terms of the overall work of these architects, it is in the proof it offers that there need not be a conflict between the intellectual demands of modernism and the more emotional aspects of living. Indeed, it shows that a residence can be crafted with utter spatial precision and yet still contain, even embrace, a wide variety of styles of painting and numerous important art objects. This apartment is as sensuous as it is disciplined. It proves that good design can be both of these things at once.

David Geffen's main residence is in Los Angeles, but his business frequently takes him to New York. He sought a residence that would celebrate the spectacular views characteristic of so many Manhattan apartments, provide him with comfortable living space, and house a portion of his collections. The apartment



PRECEDING PAGES: For David Geffen's Manhattan apartment, architects Charles Gwathmey and Robert Siegel combined a basically open floor plan with a sense of intimate, discrete rooms: The entrance hall expands with a fragment of a curve into the Gallery, which is demarcated from the living room by a sofa built into an oak frame. Beyond the stainless-steel column is the study; through the open door, the bedroom. Artworks, assigned a more important role here than in much of the architects' oeuvre, include Hockney's *Splash* (right) and Magritte's *Le Seize Septembre*. Blinds are by Levolor. OPPOSITE: A focal point in the Living Room is Léger's *La Gare*. Lamp by Gallé. The oak wall, below the soffit, is actually part of the sofa frame. Upholstery is from Jack Lenor Larsen. ABOVE: A splendid Gallé elephant vase is backdropped by the Manhattan skyline.

The design proves there need be no conflict between modernism and the emotional aspects of living.



ABOVE: René Magritte's *Le Domaine d'Arnheim* lends a surrealistic note to the Study. Around the glass and oak table, which bears a Gallé lamp, are Le Corbusier chairs from Stendig. The cabinet top along the window wall is of stainless steel, and the soffit and window reveal are glazed with mirror. OPPOSITE: Marble flooring, one of the unifying devices of the design, extends from the gallery to the Dining Room. There, the architects' signature is revealed in a wall of glass block illuminated from behind. Mies Brno chairs surround the Gwathmey Siegel table—glass-topped, with a stainless-steel pedestal. Exhibited in the gallery is Morris Louis's *No. 23*, and in the dining room, Hans Hofmann's *Blue on Gray*.

There is here both the flow of space of an open plan and the sense of intimacy of more conventional rooms.

is in a twenty-year-old building of undistinguished architecture but impeccable location: It overlooks Central Park and the midtown skyline. The original—and uninspired—layout contained two bedrooms. Mr. Gwathmey's and Mr. Siegel's first act was to devise an entirely new floor plan that contains a large entrance gallery for entertaining and the display of art, an open living room, dining room and study area, and a single large bedroom with an elaborate dressing room and bath suite.

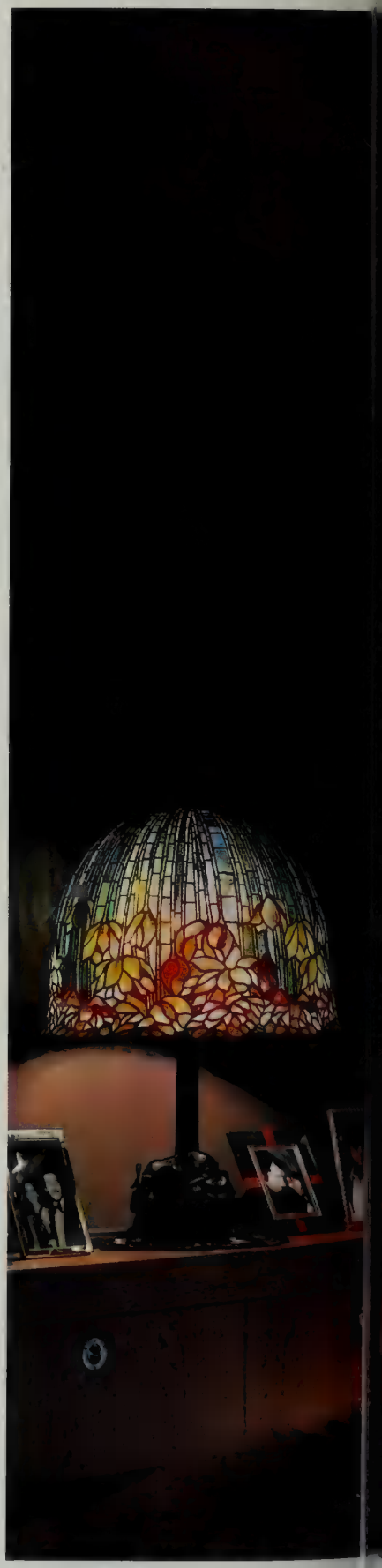
If the apartment differs from some of the architects' earlier work, in its greater hospitality to art objects, it also contains a greater sense of separation between different living areas than do many previous Gwathmey Siegel designs. The floor plan is "open" in the modernist sense, but there are gestures made toward the traditional room. Color, furniture placement, the shapes of walls, and in the case of the dining room, a gentle vault on the ceiling, all serve to give a sense of discrete spaces. So there is here both the flow of space of an open plan and the sense of intimacy of more conventional rooms.

There are, however, significant design motifs that are characteristic of the Gwathmey Siegel oeuvre in general. Here, they serve to balance the effect of the movement toward discrete spaces, and continue through the entire apartment as a means of providing the clarity that these architects always seek. Most important is the exquisitely detailed cabinetry of natural oak, used in some fashion in every room. A floor of dark marble is used everywhere except the bedroom, and these two materials are combined in a large oak and marble table Charles Gwathmey and Robert Siegel designed for the living room, and a smaller one for the study. The space, too, is handled consistently: The ceiling is dropped fifteen inches around the edge of most of the apartment, to create a perimeter that contains lighting and stereo speakers in some areas, but which everywhere









functions to [illegible] design.

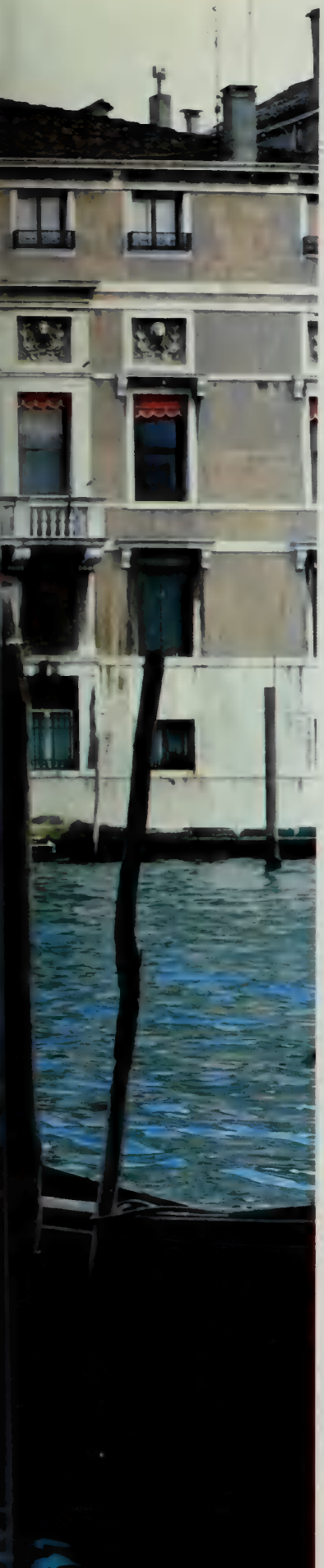
The bedroom, [illegible] the main living [illegible] inches above the [illegible] of the apartment [illegible] enhance its different[illegible] tus. The raised floor both [illegible] timacy and adds to the [illegible] view. From the bed, the [illegible]

continued on page 161

A departure from the open floor plan, the Bedroom is raised fifteen inches higher than the other rooms and is carpeted. ABOVE AND TOP: Glass block reappears in the entrance to the Bedroom, where mirrors create an arresting repetition. The painting *Black Tree* by Milton Avery, the reflected drawing by David Hockney, and the painting near the glass block wall is Edward Hopper's *Summer* [illegible]: Bookshelves designed for the Bedroom also display some of Mr. [illegible]'s glass collection, including an iridescent Lalique vase. The lamp is by Tiffany.


THE TRAITORS
Bay of Pigs
Time and Again





Historic Houses: Palazzo Mocenigo

Ancestral Family Residence on the Grand Canal

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



IT IS NOT ONLY the gala spectacle of Saint Mark's Square, but the sweep of palace façades down the Grand Canal that gives the best impression of Venice at her zenith. No less than four of these great *palazzi* on the right bank were built by a single family who contributed a record of seven doges to the Most Serene Republic.

The Mocenigos had distinguished themselves as military and naval commanders during the grueling wars against the Turks. The first to wear the doge's cap was Tommaso Mocenigo in 1414, after a triumphant career as captain general. Then his descendant Alvise was elected doge, after winning the great battle of Lepanto, in 1571. The sixteenth-century paintings glorifying these achievements are still displayed on the silken walls of the *Palazzo Mocenigo*.

The original Palazzo Mocenigo was built in late-Gothic style, but remodeled in the seventeenth century to harmonize with a classical palace in the family, a little farther down the Grand Canal. The space between

LEFT: The double façade of the Palazzo Mocenigo, residence of the marchesa Olga Cadaval di Robilant, a descendant of the Mocenigos, graces the Grand Canal in Venice. ABOVE: A statue of Napoleon as Zeus dominates the Entrance Hall, which opens onto one of the rare Venetian gardens.









hem remained unoccupied until the ate 1700s, when the long "double" alazzo with its twin façades was uilt. Since the new building con- ected with the other two on the same floor levels, a huge complex was opened up, containing some sixty salons. Surprisingly, the decoration of the new rooms was completely out of touch with the Neo-Classical tendencies of the age. But there is perhaps a reason. By then, the Republic's days were numbered, so it is understandable that this proud *dogale* family wished to bring across all the splendid sixteenth-century ornament from the older palaces: the heavily carved ceiling rafters, the gilt stucco friezes enclosing family portraits, the marble mosaic floors. These, and all their powerful associations with the past, were grafted onto the new building.

In the early years of the nineteenth century the new palazzo made a notable cultural acquisition: Lord Byron himself, who leased the palace between 1818 and 1819. Byron's sojourn in the palazzo was the subject of much excited gossip among the Venetians. Fat, gray, and worried about middle age, he had settled down to a life of unbridled dissipation. Down the palace halls trooped mistresses of various social extraction under the venomous watch of his favorite, the

PPOSITE: In the Sitting Room, Venetian Em- ire furniture is arranged on a carpet that calls the family's historic interest in music. he portrait is 18th century. OPPOSITE ABOVE EFT: A carved gilt side table in the Dining oom is Venetian Rococo. The painting is 8th century. OPPOSITE ABOVE RIGHT: A print Lord Byron in his drawing room docu- ents his tenure at the palazzo. ABOVE: An 8th-century Murano chandelier glitters ove the table in the Dining Room. The ortrait is of Bishop Filippo Mocenigo.



Once used by Byron as his drawing room, the present Master Bedroom incorporates stylistic details from the older Mocenigo palaces, such as the elaborate gilt frieze, enclosing portraits of the family, that borders the ceiling. An 18th-century chest of drawers, Venetian armchairs, a carved giltwood mirror and the Rococo-style canopy above the bed add to the opulent feeling.

beautiful "untamed" baker's wife, Margarita Cogni. Life upstairs was grotesquely reflected on the ground floor, where Byron established a menagerie of monkeys, a fox, screeching parrots and a brace of mastiffs.

The Venetians loved him for swimming home from parties holding a torch above the water to ward off gondolas, and it was rumored that he practiced high dives from the balcony. What they did not suspect was that Byron spent much of his time writing the first two cantos of his masterpiece, *Don Juan*, as well as the epic poem *Mazeppa*. In fact, the two years he lived in the palazzo turned out to be his most inspired and effortless creative period.

The marchesa Olga Cadaval di Robilant, daughter of the last of the Mocenigos, is the present owner of the palace. Though her principal residence is in Portugal, the marchesa still spends many months of the year in Venice. Passionately musical, she is an internationally famous patroness of the musical worlds of Venice and Lisbon. The private concerts held at Palazzo Mocenigo have been distinguished by the greatest talents of the past fifty years.

The marchesa's deep love of music can be traced through the history of the family. In the early 1600s Claudio Monteverdi, the first great composer of Italian opera, was summoned by Sebastian Mocenigo to hold the first performance of his *Il combattimento di Tancredi e Clorinda* at the palace. More recently, when the marchesa invited Benjamin Britten for the summer, it was at Palazzo Mocenigo that he wrote the cantata *Curlew River*.

"Only three doges' caps have survived to the end of the Republic," says the marchesa. "Two of them are in the Correr Museum and one, ours, remains in the family palace." Her niece, Countess Olghina di Robilant, adds, "My aunt won't mention it, of course, but she once took the doge's cap out of its glass case and lent it to Elsa Maxwell to wear at a *bal de têtes*. The family were rather shocked."

If they were, it is still a charming story that touches on that vitalizing blend of solemnity and spontaneous gaiety that has kept the dream city on the lagoon eternally fascinating. □

—Adrian Cook

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continued from page 81

Though individually important, they form a harmonious ensemble.

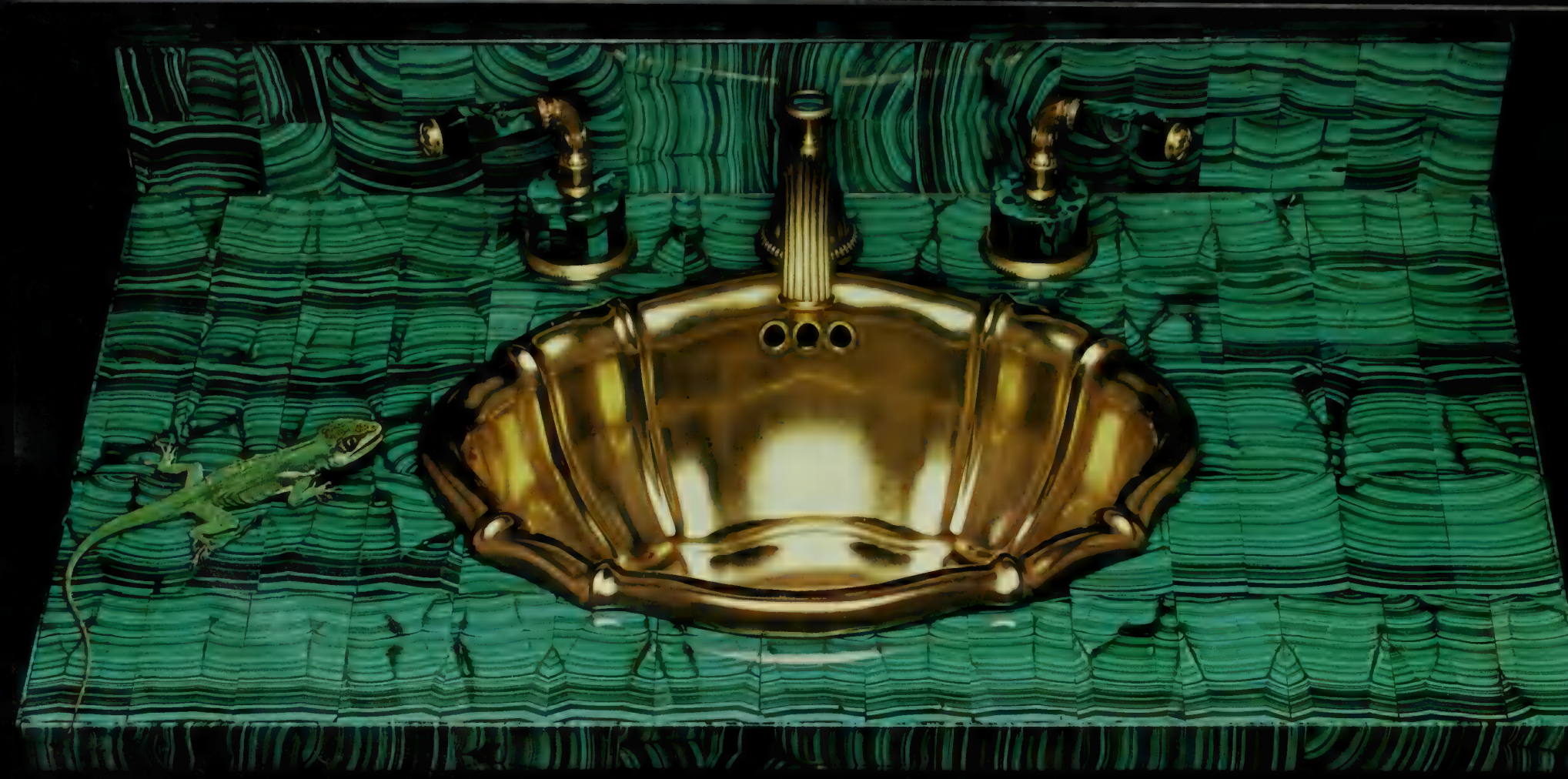
It is a house that works equally well for small gatherings, such as Mrs. Garrett's luncheon for First Lady Nancy Reagan, or for gala receptions, including her party for Vice-President George Bush—a long-standing family friend—immediately following his inauguration. In her public-spirited role as one of the founders of the John F. Kennedy Center for the Performing Arts and her continued involvement with the cultural institutions of the city, Ethel Garrett brings together distinguished guests from different worlds in the international setting of her home.



The French-style walled and terraced garden was designed in 1959 by landscape architect Perry Wheeler, a close friend of the Garretts.

This home continues to function as it was intended, giving pleasure to others as well as herself. As Mrs. Garrett explains, "Often, I'll sit down alone in the drawing room and just look around. It has a special atmosphere that I never tire of. This house is not a museum and it's not used for professional entertaining in any sense. It's simply a happy house, one that has been lived in and enjoyed and shared with friends."□

—Tina Laver



The lapidary outwits the chameleon.

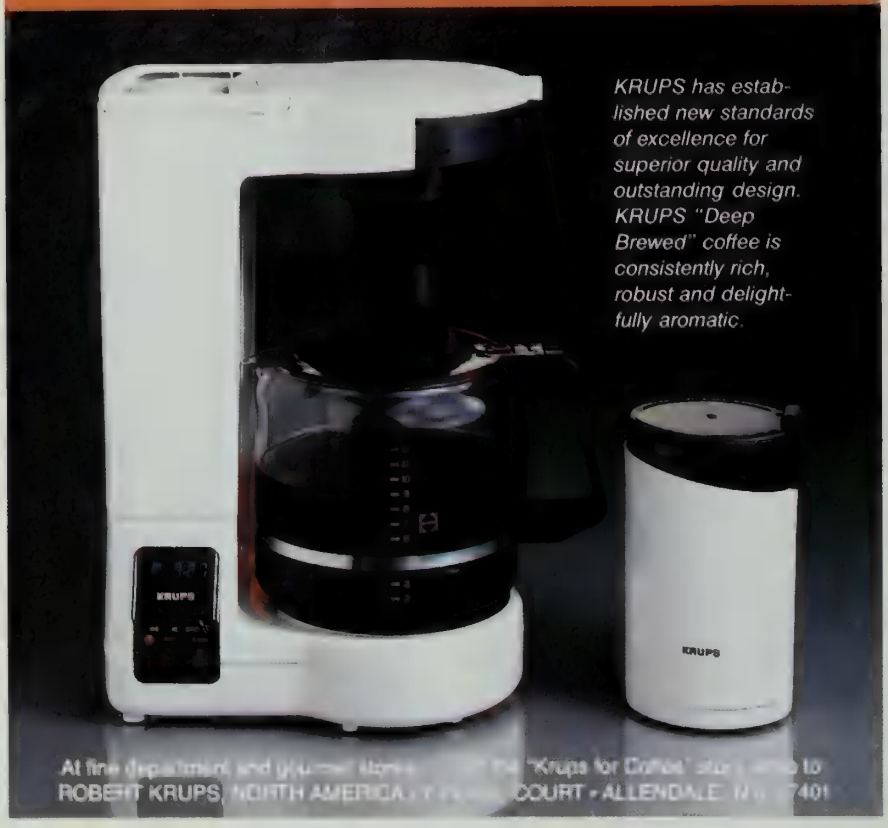
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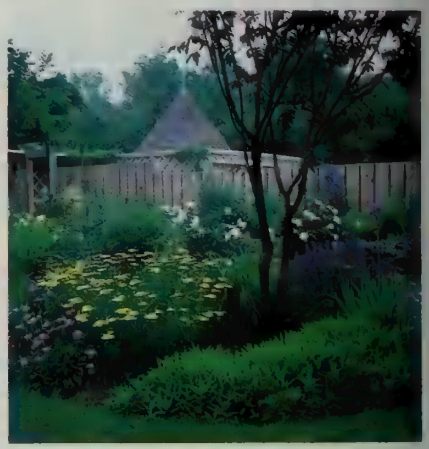


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Stonecrop in the Hudson Highlands
continued from page 108

feet to a lower level that looks out upon a distant vista of the Hudson Highlands. The plantings in the water garden are on a larger scale than elsewhere at Stonecrop and their emphasis is on texture and form. There are billowing mounds of alpine grasses, drifts of lady's mantle, a collection of dwarf willows, and massed groups of the many geraniums that are found in every mountain range. Dwarf conifers and spireas, used sparingly, are punctu-



The main border at Stonecrop features asters, yarrow, salvia and a birch bark cherry tree.

ated by clumps of Siberian and Japanese iris, alpine anemones, gentians and candelabra primulas. Sara Faust, the horticulturist and landscape designer in charge of the garden at Stonecrop, assisted the Cabots in designing and planting the water gardens and in redesigning and refurbishing the perennial borders.

"A garden should be like an orchestral work," says Frank Cabot. "An unfolding of themes and moods and contrasts, an orchestration for the seasons." While Anne Cabot does not dispute the simile, she nevertheless confesses that she has been looking forward to the finale for some time. However, both Cabots heartily agree that the gardener, unlike most composers, can spend his or her life improving and embellishing the work, knowing that every year it will come closer to perfection. □

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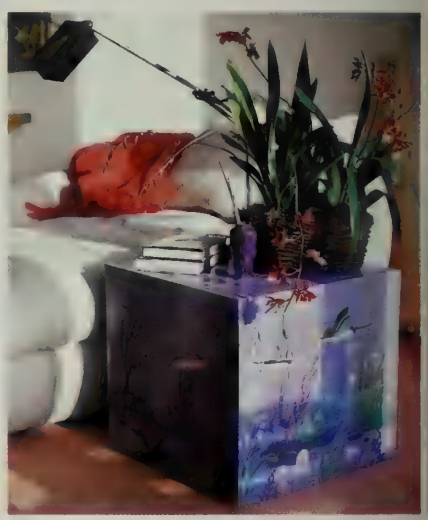
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Herbert Ross and Nora Kaye Ross

continued from page 125

me, were unattainable. I became interested in the decorative arts, and I would still rather have a really great piece of furniture than a good painting. We've got a fine collection of Haitian Primitive art, but our main interest is in the decorative arts. Over the years, of course, we've parted with things, but not a lot. We believe collecting is almost an extension of how we both feel at any given time."



A Haitian cedar box, handpainted in a contemporary naïve style, serves as a colorful side table in the Rosses' spacious Master Bedroom.

Although the Rosses have lived in London and Rome, and for many years in New York, they prefer Los Angeles. "We went through what I call 'a long New York period,'" Mr. Ross recalls. "When we were working and living there, everything we had was brown or orange, colors I've come to associate with living in the East. Here in the West, everything is in bright colors, like peach and coral—tones that are used a lot in our house. Green is another good California color. The light in California is good, and the light here at the beach is wonderful. At first, neither of us liked it, but now I agree with David Hockney that it is really incredible. He thinks Los Angeles is the most beautiful city in the world, and I'm inclined to agree with him." □

—Wayne Warga


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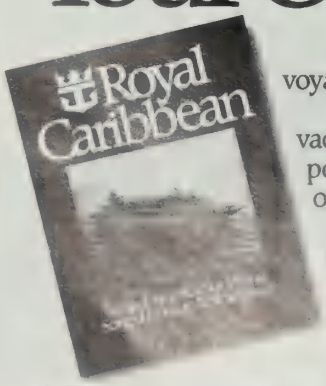

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Edward I. Mills

continued from page 140

room, two stories high, looking out t... a breathtaking view through a care... fully composed wall of windows. T... either side, the ceiling dips down... shaping a cozier dining room, on on... side, and a study—thus establishin... the connection between the livin... room and the two bedroom pavilions.

Another compromise to incorpo... rate modern design with traditiona... formality was between ornament an... abstraction. There is more ornamen... than in most modern houses, motif...



In the Kitchen, wood blends with stainless steel to form, as the architect says, "a distinct dichotomy of high-tech with Long Island country."

like the gridded balustrades and patterned tiles, but less than in traditional homes. For example, the rooms look out to the lawn through simple sliding glass windows. The same is true of color, with many bright and muted tones accenting the whiteness. The client has added his own touch by displaying quilts from his collection on some of the walls.

Are all these compromises a success? They are to the man who lives there. He puts it this way: "I think perhaps the fireplace could have been bigger, and I am planning to make the living room a little cozier. But if you ask me, of all the houses I have seen in the past two years, which I like better—there aren't any." □

—Nory Miller


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Inventive Approach in Manhattan

continued from page 154

across Central Park seem almost to be tumbling into this room.

In this design there is but one major use of glass block, a material for which the architects are particularly well known, and it is a welcome one. The windows of the dining area, which do not encompass the spectacular view, are covered in glass block lit from behind. The effect is a soft glow, a pleasing counterpoint to the active view from the front rooms. Together with the vaulted ceiling and Hans Hofmann's *Blue on Gray*, not to mention a Tiffany lamp that is embraced by a gently curving wall, it creates a warm, though formal, space.

Significant motifs provide the clarity these architects seek.

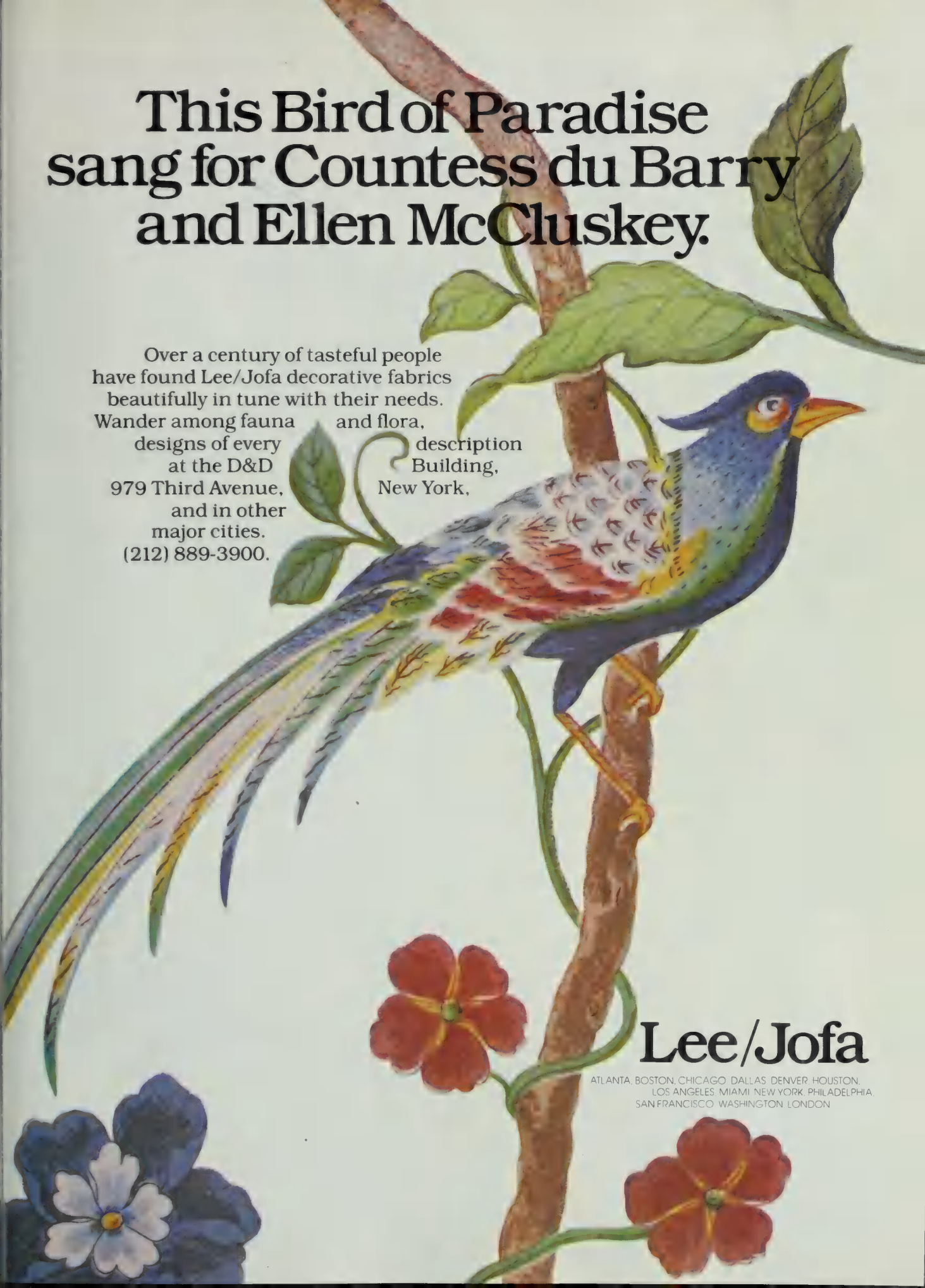
While a Morris Louis painting opposite the front entrance anchors the initial view into the apartment and suggests a certain affinity of style to the architecture, the collection is in fact quite diverse—from such representational works as Edward Hopper's *Summer in the City* and David Hockney's *Splash*, to paintings such as *Black Tree* by Milton Avery and *Le Seize Septembre* by René Magritte. The representational paintings seem as comfortable in this environment as do the abstract ones. But significantly, it is a work of cubism, a work both abstract and representational, that occupies what might be called the central focus of the apartment—Fernand Léger's *La Gare*, positioned against an oak wall over the living room sofa, beside a voluptuous Gallé lamp. Léger's modernism is of an earlier era, and today it appears less striking and more serene than it once did. But like all the works of art in this apartment, it engages the Gwathmey Siegel design in a dialogue that enriches both art and architecture. □

—Paul Goldberger





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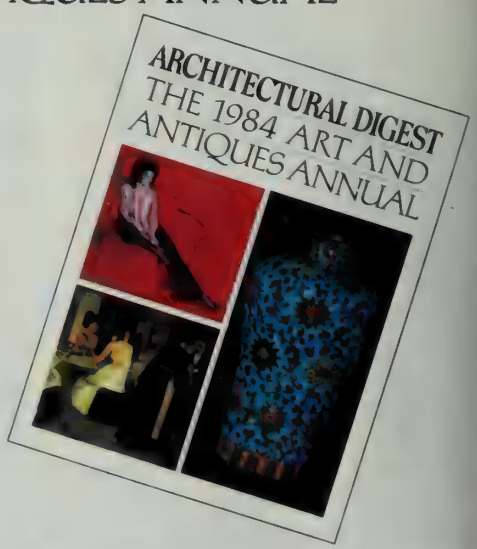
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The Appeal of Fine Craftsmanship

"A PIECE OF FINE ANTIQUE English furniture is like a navy blue blazer," observes thirty-one-year-old Mindy Papp. "It always looks correct."

Although this philosophy has long been the basis upon which many interior designers assemble beautiful homes, it is surprising to hear these words said with such assurance by someone so young. But not when you consider that Mindy Papp has grown up with antiques. She and her younger brother, William, are the third generation to run Florian Papp, the Madison Avenue gallery that for eighty-two years has specialized in antique English furniture. And they are fortunate in having the experienced guidance of their mother, Alice Papp, who has seen the gallery through many years of change.

Shifting Tastes

"When my father-in-law began the business, he carried both English and American antiques," Alice Papp recalls. "And my husband was fond of American pieces, too. But today about 90 percent of our inventory is English, though we do occasionally find an extraordinary Flemish or French or even Spanish object that we cannot resist buying for the firm."

Three floors filled with furniture and accessories are proof of the boundless energy the Papps have channeled into their New York gallery. "Naturally, fine antiques are not as plentiful as they were years ago," Mrs. Papp comments, "but that simply means we have to work harder." Mindy Papp reports that she examines over a thousand pieces a week, from which she may, with luck, buy one or two. All three Papps make frequent scouting trips to London.

Like that of most antiques dealers, a large percentage of their inventory is from private collectors and other dealers in the United States and in



PHOTOGRAPHY FELICIANO

At Florian Papp, New York, English antiques have absorbed the interest of a family for three generations. ABOVE: Current directors are Alice Papp (right); her son, William; and daughter, Mindy, who examines a thousand pieces weekly for "the single worthy antique." BELOW: George I mahogany chairs, circa 1730, are the result of Mindy Papp's scouting. Kneehole desk is early Georgian.



Europe, but a surprisingly large number of pieces come from previous clients. "It is only natural, after being in business for so many years, that things my grandfather sold—say, in the 1920s—may be returned to us several generations later when a family finds they need something else," explains William Papp.

Keeping abreast of changing tastes, then, is an important part of their business, according to Miss Papp, Regency furniture was not particularly popular, though now it is in great demand. "One reason for the recent interest in Regency furniture is that the pieces are scaled down—they fit nicely into apartments. The Regency style was directly influenced by the Louis XVI style; it has a continental sensibility that people seem to feel comfortable with."

William IV, the Papps believe, may be the next style to become popular. "Not only are there many pieces that have fine lines and a good deal of character, but William IV furniture is still less expensive than most earlier antiques. Right now there is clearly more supply than demand," Miss Papp says. "But our specialty is really the earlier furniture. In England, from the end of the seventeenth century till around the 1830s, craftsmen did phenomenal work with wood, and that is the period we are most interested in. The elaborate carving and detail you see in these pieces will never be duplicated again."

Increasing Rarity

So rare are fine seventeenth- and eighteenth-century pieces, that Miss Papp compares them to works of art. "A wonderful Queen Anne chair does not cost what a Matisse painting costs today, but its value is equal to what such paintings were selling for ten years ago. As a result, the market is being regarded differently. Decades ago, people setting up households would look for furniture in department stores and antiques shops, and the prices were fairly similar. Now antiques have become a totally separate business and collectors are becoming educated. They are learning to appreciate craftsmanship."

In the gallery, an early Georgian bureau topped with a broken pediment is one example of a cabinetmaker's extraordinary skill. "We

continued on page 178



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The Appeal of Fine Craftsmanship
continued from page 176



At the Florian Papp gallery, an early-Georgian chest of drawers is topped by an oak linen press with fruitwood screw. The Stuart gateleg side table dates from the late 17th century.

spent two years trying to acquire this piece," says Mr. Papp. "What makes it so special is the highly grained burl walnut and the refinement of the lines. The fluted columns and hidden drawers could have been created only by an English furniture maker."

The Papps also point out a set of eight early Georgian chairs that could easily be mistaken for Queen Anne–style pieces, because of the cabriole legs and vase-shaped splats. "The fact that they are made of mahogany makes them quite unusual," says Miss Papp. "It makes me suspect that they were not made in London, but rather, in Bath, which was a shipping town where mahogany would have been more readily available to cabinetmakers at that particular time."

Tracing the history of their pieces is a passion Mindy Papp shares with her family, though often the task is more difficult than most people suspect. "It is much harder to research English furniture than [illegible] American," she says. "American furniture was, for the most part, signed and labeled. And in France during the eighteenth century there was a law requiring that all furniture be stamped with the maker's name. But in England there were no such rules. And though we do have some pieces that are signed and dated, few accurate records were kept to show where many of these things were made."

A small George III satinwood writing table on display in the gallery shows such exceptional refinement that the maker, it is believed, looked to France for inspiration. "The delicately attenuated cabriole legs are a French touch," Miss Papp explains. On the top is a beautifully inlaid musical passage, and below it, a small writing slide. The Papps have seen this table, or an identical one, in a portrait of Lady Caroline Holland, painted by Allan Ramsay around 1763. "I can't say that it is the exact table," Miss Papp says. "But if it isn't, it was made by the same cabinetmaker, probably for a friend of Lady Holland's. And the fact that Lady Holland, who was one of the fashionable figures of the eighteenth century, chose the table makes our find especially exciting."

Often, when the Papps are not able to pinpoint the origin of one of their pieces, they consult other experts—dealers and museum curators—both in the United States and in London. At present they are researching a corner cupboard signed *Richards* and



Research has uncovered a fascinating clue to a George [illegible] writing table, circa 1770. Depicted in a portrait by Allan Ramsay, it can be traced to the collection of Lady Caroline Holland.



The elegance of burl walnut is masterfully rendered in a George II armchair and early-Georgian slope-front bureau bookcase with broken pediment and graduated drawers.

dated 1746. "Wouldn't you think, knowing all we know in the twentieth century, that we would be able to find out where this cupboard was made?" asks Mindy Papp. "It is a particularly fine piece—mahogany, with acanthus and floral motifs crisply carved over double glass doors. But what makes the cupboard truly unusual is the choice and order of the motifs on the moldings.

"The cupboard represents a slight departure from familiar London designs," she continues, "and I suspect that a patron with wonderful taste commissioned it from a furniture maker in a northern town, perhaps York. The Victoria and Albert Museum is helping us research the piece, but so far no one is sure of its origin.

"This is a particularly exciting time to be in the field," she adds. "Right now dealers and scholars are working together to catalogue furniture and exchange information. My mother's generation took the first step; and now we are trying, in a very academic fashion, to fill in the gaps. For an old subject, this is actually a very young field. But it won't be too long before many of the mysteries facing dealers today are solved." □

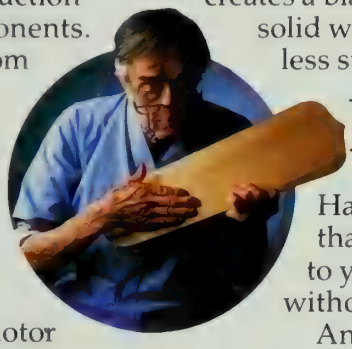
—*Carol Vogel*



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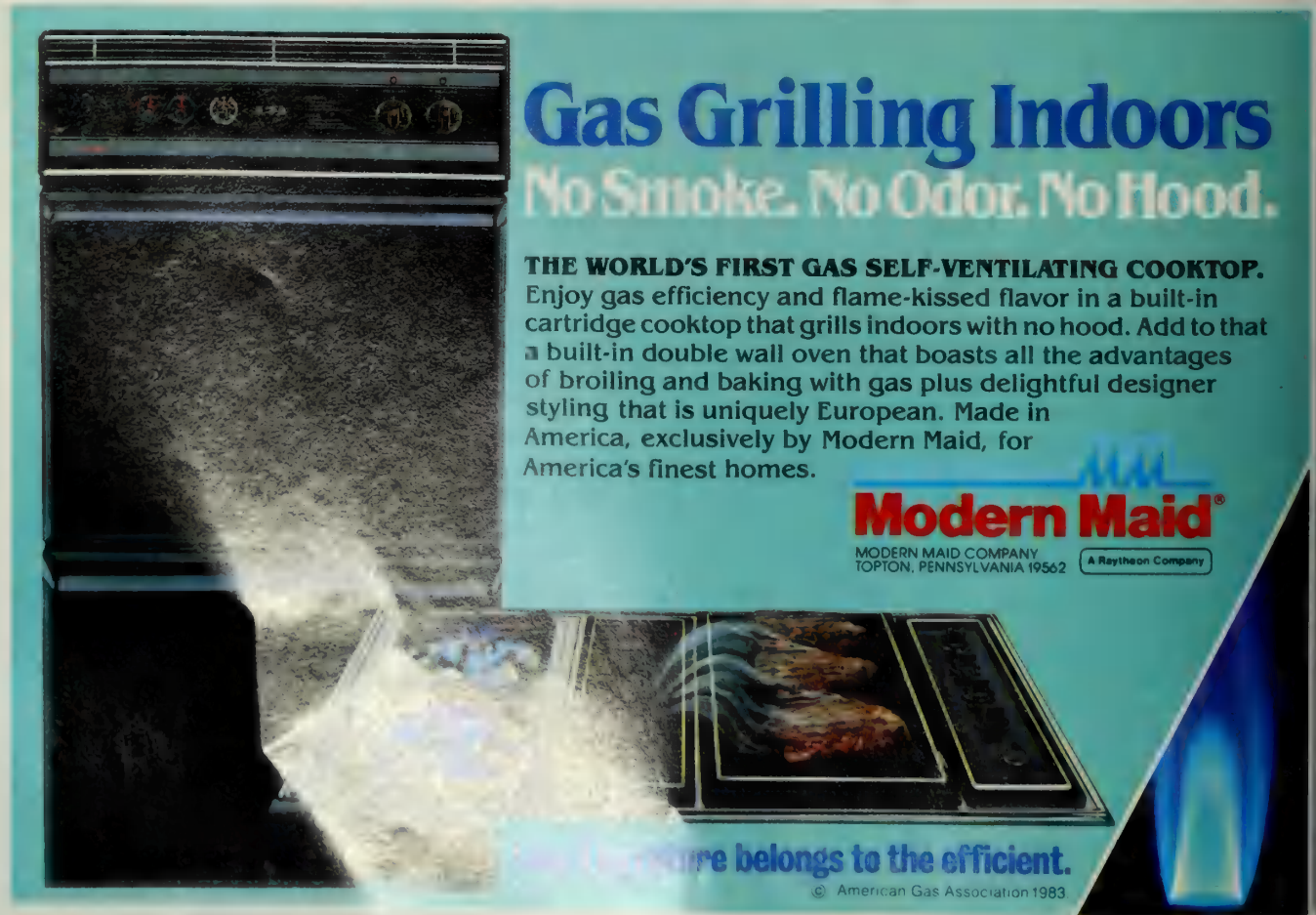


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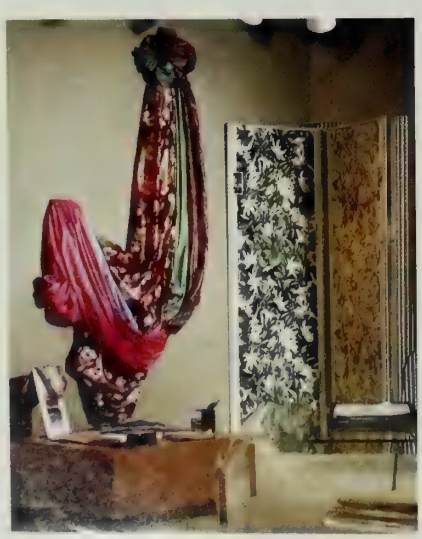


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Zumsteg—An Instinct for Elegance

"WHEN IT COMES to fabrics, Gustav Zumsteg understands what people like. He is an absolute genius with silks. When he crumples material in his hand, you feel that it is coming alive." So Ginette Peckerman, director of the New York showroom of Zumsteg, a division of the Swiss fabric company Abraham Ltd., describes the owner of the two firms. Mr. Zumsteg, whose principal residence is in Zurich, above the Krönenhalle restaurant founded by his mother in 1920, has made luxury silks for Abraham Ltd. since 1943. Since 1976 those silks have also been adapted for use in residential interiors and marketed under his own name.



Based on his experience as a couture fabric designer, Gustav Zumsteg produced a scintillating collection of residential fabrics. The idea behind the collection was created [illegible] years ago. "At his first showing in New York," Mrs. Peckerman points out, "the colors were subdued—al—blues, bronzes and [illegible] there were as many as ten ent coordinated designs. The lection was based on the idea of women's fashion[illegible]



PHOTOGRAPHY FELICIANO

At Zumsteg, fabrics are coordinated in imaginative ways to create a sense of mystery and romance in a room, says Ginette Peckerman, director of the firm's New York showroom. LEFT: Cascading lengths of silks and cottons are displayed next to a selection of wallpaper in the showroom. RIGHT: Bursting with ripe blossoms, Zumsteg's *Clamyde Chintz* is paired with its subdued counterpart, *Folia Chintz*.

blouse, for instance, and a skirt of another pattern, designed in complementary colors. There were two reactions to that first collection: Some people loved it and some were scared of it. No one was neutral, but everyone agreed it was very intriguing."

Mr. Zumsteg's sense of intrigue and personal expression in design may come from his alliance with the fashion world. From the time he began to manufacture luxury silks in the 1940s, he worked closely with such eminent Parisian designers as Chanel and Balenciaga. Today many fashion designers—Galanos, Adolfo and Saint Laurent among them—use his fabrics. He describes his collaboration with Yves Saint Laurent as "the great joy of my career." Mrs. Peckerman points out that this experience has carried over into his [illegible] for interiors: "He thinks of [illegible] as of use and movement."

Mrs. Peckerman came to New [illegible] from Paris twenty-three years [illegible] and has been director of operations in the United States for Zumsteg since 1978. Of the changes during that time, she says, "We've expanded the collection so that there are more floral prints and more colors, ranging from pastels to deeper, more intense tones in the same design. One consistent motif in the collection is paisley. There is always a new paisley print each year, and some, such as the current ones with black backgrounds, have a Belle Epoque elegance. I remember the paisleys I saw as a child in Alsace-Lorraine—they were ugly. Gustav Zumsteg has made paisley smart."



The misty, romantic quality of many of Zumsteg's designs, as well as their coordinating possibilities, are epitomized in the *Clamyde* collection. Some of the prints are composed of lilac-colored flowers in various sizes, and some have a pattern of tiny green leaves. "Our silks in the *Oriental Glazed Silk* collection—which come in solid colors—work wonderfully together," says Mrs. Peckerman, "and there are more of the subtle rich colors such as aubergine, cranberry and silver gray every year.

"The designer Federico Forque

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Zumsteg — An Instinct for Elegance

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ABOVE: Beige-toned walls and carpet in an area of the showroom provide a neutral backdrop for exploring a colorful array of fabric panels. BELOW: A consistent Zumsteg motif, paisley reappears with subtle sophistication in *Kisar Chintz*. Coloring is by Federico Forquet.



composes the colors for Zumsteg fabrics," Mrs. Peckerman explains. "He is an old friend of Gustav Zumsteg, and of Marella Agnelli, the fabric designer. Mr. Zumsteg and Mr. Forquet were working together on silks for Abraham Ltd. when they decided to create some fabrics for interiors. That was the beginning of the Zumsteg division. They opened a showroom in New York soon after that, because they felt there was more diversity, more energy, in the United States than anywhere in Europe. I think people in Europe have to be educated to accept new designs, but Americans are more open to new images and to combinations of old and new."

Gustav Zumsteg's instinct for the audacity with which fabric combinations can be made—and succeed—is apparent in the rich complex textures of Zumsteg fabrics. Ginett

continued on page 18



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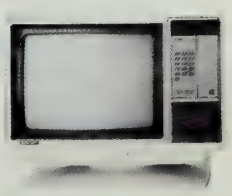
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Zumsteg – An Instinct for Elegance

continued from page 186



Evoking the delicacy of a Chinese watercolor, Zumsteg's *Carina* and *Paysage Chinois* silks are linked by their complementary color scheme.

Peckerman says, "We have a unique glazed cotton called *Punto*, which can be used with several of the glazed silks. Our striped *Carina* design has *Paysage Chinois* as its companion piece. The link between the two designs is the complementary use of color. Sometimes colors link our fabrics; sometimes textures. But in either case, the designs of any two correlated fabrics actually may be quite different from each other."

Fabrics combine and recombine at Zumsteg, guided by the designer's unerring sense of style. "Even as a child, Gustav Zumsteg would go with his mother to her dressmaker and play with the spare scraps of silk," says Ginette Peckerman. "His feeling for texture and color, and their combinations, was developed early." Commenting on the Zumsteg philosophy of design, she adds, "I always think you can wear anything if you have the right accessories, and that sums up Gustav Zumsteg's feeling about interior design, as well. As with couturier design, successful interiors are a matter of putting the right things together. That's what we're all about, at Zumsteg." □

—Jeffrey Simpson

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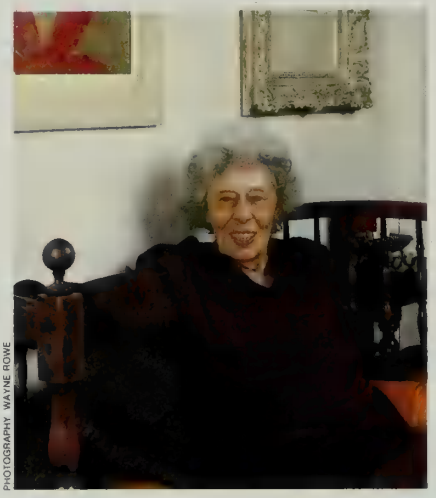

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The World of Gladys Belzer

BEGINNING HER CAREER as an interior designer during the innovative twenties, Gladys Belzer has continued to observe and assimilate the design concepts of each successive period. While trends and fads merged into the next decade or were forgotten, Mrs. Belzer established herself as a designer with a timeless, yet timely, elegance. "Instinct and hard work make a successful designer," she remarks. "You may be born with musical talent, but you still must learn to play the piano. The same is true of interior design. First you must learn, and then you must practice."

For most of her career—she is now retired—Mrs. Belzer was based in Los Angeles, creating what she describes as "warm, welcoming interiors." An enthusiastic student of art history and design, she accumulated a fine library on subjects ranging from garden design to architectural ornamentation. This inquiring approach helped hone her philosophy: "A designer should be adventurous and have the courage to try new things—not because the idea seems ingenious, but because it will work well."



PHOTOGRAPHY WAYNE ROWE

Summarizing her sixty-year career, Los Angeles interior designer Gladys Belzer says, "A designer should have the courage to try new things," adding, "It's the placement of unusual objects that makes a room unique."

Each of the homes created by Mrs. Belzer elicits a recollection of project and client deeply intertwined. "I was never a perfectionist," she insists. "I wanted my homes to be human and reflect the personalities of the people who lived in them." Humphrey Bogart and Lauren Bacall, the John Waynes, the Ray Millands, the Bing Crosbys, and the Bob Hopes were among her many celebrated clients. She also designed homes for each of her children, among them, Loretta Young and Mrs. Ricardo Montalban.

Born in Los Angeles, Mrs. Belzer was raised in Tennessee. Returning to Los Angeles in 1916, she studied at Chouinard Art Institute and began her design career after her children were in school. In addition to her professional training, she was greatly influenced by the work of a friend, designer Frances Elkins.

To Gladys Belzer, proportion is synonymous with good design. "Mother has an innate and exquisite taste in everything," says Loretta Young. "To her, taste is proportion. She sees it not only in design, but in fashion, in cooking, and in personal





Casting a creative eye upon each object's form, Mrs. Belzer has often discovered ways to give it "a new life." LEFT: A copper lavabo becomes a planter in the entrance hall of the Los Angeles home of her daughter Mrs. Carter Hermann. ABOVE: Topped with glass, a colorful Indian bed functions as a table in the Hermann living room.

continued on page 194



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The World of Gladys Belzer
continued from page 192

behavior. If things are not balanced, they're not pleasing."

Mrs. Belzer also regards proportion as an important consideration in determining color for a room. "Though blue is my favorite color," she says, "it's very difficult to use correctly. If a color looks out of place, the adjacent item or color may actually be incorrect. Colors should not compete. They should always be complementary."

Color also creates a background for the mixture of decorative pieces Mrs. Belzer adds to an interior. She regards a room's structural elements as an integral part of this background. "But, while you may not notice the fundamental architecture of a room," says the designer, "you do notice lamps, fabrics and ornamentation. It's the placement of objects that makes a room unique—even a little daring."

Though she selects unusual pieces, Mrs. Belzer insists that they be tied together with a unifying motif. "Concentrate first on developing the theme of a room, and then on adding complementary accessories. Otherwise," she adds, laughing, "the result can be rather like wearing a Chanel dress with a pair of bedroom slippers."

While still a student at Chouinard, Gladys Belzer recognized her preference for modern design. She has maintained a partiality for contemporary furniture because of its purity of line and its freedom from what she refers to as "gimmicks." But in addition to using modern pieces, she has frequently selected eighteenth-century English furniture as a background for decorative objects from Europe, India, Africa, Mexico and the Orient. In the field of furniture, her first priority is comfort. "It may be a beautiful chair," she insists, "but if it makes you uncomfortable after only five minutes, you shouldn't have it."

In spite of her eye for ornamentation, Mrs. Belzer claims never to have accumulated any personal collections. "I tried," she recalls, "but I always found a place for them in someone else's home." Additionally, she enjoyed gathering fragments of antique furniture and designing a top, legs or cushions to finish the item and give it "a new life."

Each designer develops a special manner of working with clients.



Seeking to reflect Patrick Wayne's personality in the design of his study, Mrs. Belzer placed a portrait of his father, the late John Wayne, above a lamp made from a Mexican clay pot.



A "light, feminine air" is created by Gladys Belzer in Mrs. Fred de Cordova's bedroom with wispy ostrich-feathered draperies and a scattering of needlepoint flowers on a pillow.

continued on page 196



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The World of Gladys Belzer
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Though diplomacy was part of her strategy, Mrs. Belzer found frankness most successful. "If clients didn't like something, I asked them to tell me right away, so I'd know where I stood. I'm a firm believer in compromise. There are always two or three ways to solve a problem."

Recalling the dual role she played as mother and interior designer to her children, she observes, "My children were the easiest clients to work with." Not surprisingly, her children also have fond memories of this relationship. "I knew my mother understood more about houses than I did," Loretta Young recalls. "I'd tell her, 'Be careful where you put that ashtray because that's where it's going to stay.' I was always busy at the studio, so I turned my home completely over to her. If a person's smart in life, she'll go to the experts. I was fortunate to have a built-in expert."

"I turned my home completely over to her," says Loretta Young, the designer's daughter.

Mrs. Belzer's principles of design are based on her respect for each object's individual form, as well as attention to the whole. After carefully analyzing a piece, she often detects a new way to enhance it. For example, she has transformed a Mexican pot into a lamp, and an ornate Indian bed into a table. "Each item should be looked at individually," says Gladys Belzer. "I feel the same way about people. No matter how famous, or what type of life a person has led, everyone has a story to tell. This is also true of furniture and decorative pieces. A volume could be written about each one." Today, at the age of ninety-four, she observes, "I've had an interesting career—but there's still so much to learn!" □

—*Lucinda Irwin Smith*



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Tony Cloughley—The Designer's Choices

"OBJECTS CAN'T TALK BACK to you," says Tony Cloughley. "They never disagree, or say, 'Don't put me here!' " The designer-architect finds this aspect of what he calls "inanimate companions" a special bonus when he is challenged by the demands and tastes of an international clientele. He considers flexibility a major asset when creating an environment for a home.

"My interior designs and objects are as difficult to categorize as my buildings," he says. "I admire the work of Eero Saarinen because of its diversity. Every building is unique: it's hard to imagine all were created by the same architect. Similarly, my own work is not easily identified.

"I prefer pieces that are either massive or very small," he says. "I don't like the in-between or mediocre scale." Mr. Cloughley's architectural background is evident in his choices. His favorite shape is the Corinthian column, and he admits being subconsciously attracted to items that have an inherent architectural form. One such example is a seventeenth-century Persian trumpet, which resembles the minaret of a mosque.



SHELDON LETTICH

To interior designer Tony Cloughley, an object is an "inanimate companion." It can be moved easily from one setting to another to exert a comforting influence on the mood of a room.

Emphasizing the value of wide-ranging tastes, Mr. Cloughley insists on an equal freedom in the arrangement of objects in the home. "While architecture and interior design should reflect locale," he says, "objects can be used anywhere. Things from a chalet in St. Moritz should work in a house in Palm Beach. I am always encouraging clients to rotate the pieces in their collections."

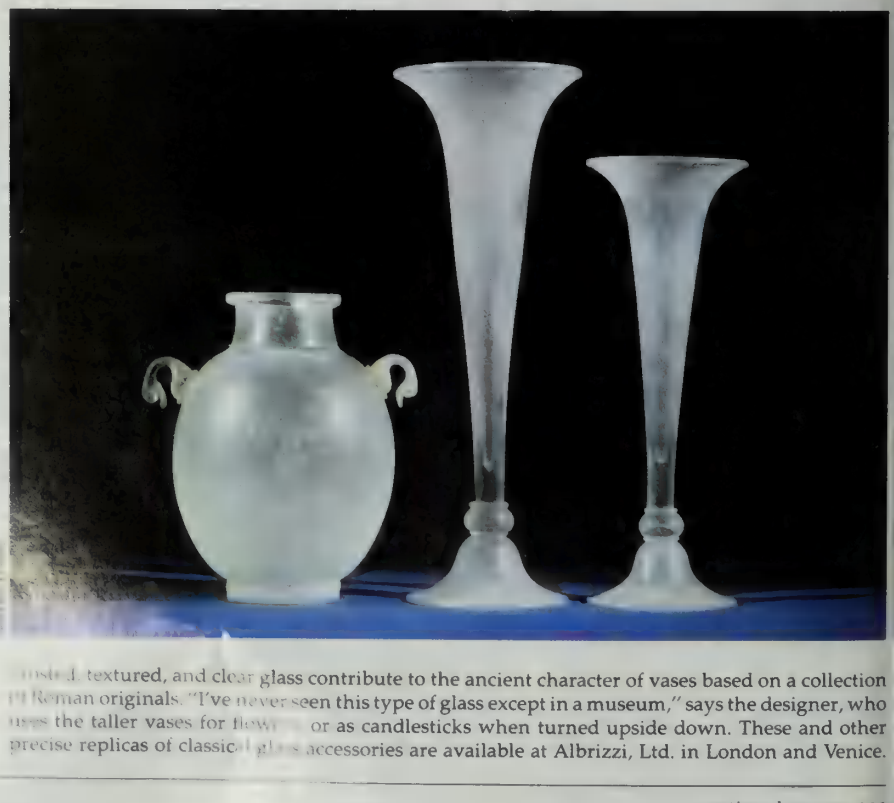
Though objects may be movable within any interior, the designer believes a room gains personality through the manner in which the objects are placed. "I like things scattered around the area where I work. I have pieces sitting right on my desk among the papers. The rooms you live in shouldn't have the austerity of a museum. A library might have books placed casually around, while a drawing room can be more formal and include only pictures, furniture and prominently displayed objects.

"No matter how well you initially plan the design, however, it's bound



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This black granite *Cat*, 1928, epito[mizes] Mr. Cloughley's taste for "mood-produc[ing]" works. Made by sculptor Roy Sheldon, it is [avail]able at Provence Antiques, Inc., New [York].



[Mou]th-blown, textured, and clear glass contribute to the ancient character of vases based on a collection of Roman originals. "I've never seen this type of glass except in a museum," says the designer, who uses the taller vases for flowers or as candlesticks when turned upside down. These and other precise replicas of classical glass accessories are available at Albrizzi, Ltd. in London and Venice.

continued on page 200



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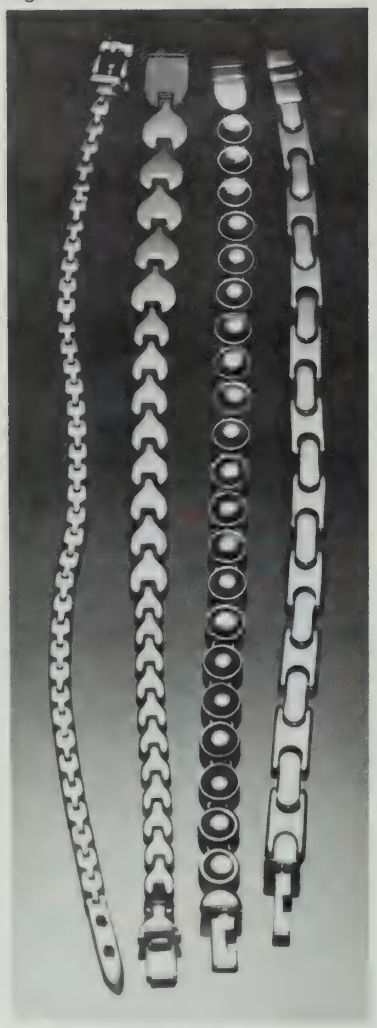
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Tony Cloughley — The Designer's Choices

continued from page 198



WAYNE ROWE

Tortoiseshell and brass inlays enhance the functional nature of a mirror on stand. "I like utilitarian objects," Mr. Cloughley says. "But I appreciate it if the artist has made an aesthetic gesture, as well." The mirror is from Speirs-Laughlin Antiques, in Los Angeles.



FELICIANO

Drawn to "architectural" accessories, Mr. Cloughley admires this early-19th-century mantel clock with movement made by Joseph Jessner. "When you purchase a clock like this, you don't really care if it ticks," the designer says. From Didier Aaron, Inc., New York.

to change," Tony Cloughley says. "Items should therefore be adaptable to your own indecision. Even though I move things around, they sometimes find their way back to their original location. I might move a piece just before I go to bed, and in the morning look at it and think, 'Now why did I do that?' "

Paris, London and New York are Tony Cloughley's favorite cities for shopping. He visits them several times a year, traveling without a suitcase, since he keeps an identical wardrobe in each location. As a result, his luggage often consists of only a briefcase and a newly acquired object. "I'm always in such a rush that I might put the item in a paper bag and carry it right onto the plane—even if the piece is too large for the package," he says. "I've carried on so many odd-shaped items, including an enormous [illegible] of Hercules, that every time the airline staff sees me coming, they must wonder, 'What strange thing is he bringing this time?' "

In addition to visiting shops and galleries, the designer acquires many of his pieces at auction. "My favorite auctions are in New York. They're more social there than in any other city. Rather than going to look at the objects, many people bid on the objects to get a look at the people."

He compares the experience of bidding at auction to that of trading on the stock exchange. "The emotions are similar. Whether I'm feeling excitement or regret, I always convince myself that there's a better object waiting just around the corner." Many years of attending auctions have taught Mr. Cloughley some valuable guidelines. "Everything happens so fast. Not being prepared is the worst mistake you can make. It's crucial to view the items properly. All of a sudden something marvelous will appear. You buy the piece on impulse, and when you take a closer look find it is different from what you expected. You must also know when to stop bidding. I wasn't very good at cutting myself off, at first, but now I can be as cold as a fish."

continued on page 202

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Tony Cloughley — The Designer's Choices

continued from page 200



WAYNE ROWE



WAYNE ROWE

"My objects are as difficult to categorize as my buildings," says designer-architect Tony Cloughley. TOP: He adopted this eccentric musical duo to accompany his growing monkey collection. ABOVE: An inkstand reflects a sedate side of the designer's far-ranging tastes. "There's something civilized about a plume dipped into a cut-crystal bottle." From Speirs-Laughlin Antiques, Los Angeles.

Clients often shop and attend auctions with Mr. Cloughley. He regards his relationship with them as that of an advisor. "Although my method might be considered the easy way out," he explains, "I couldn't work with a client who didn't have a really strong mind and definite ideas about what he wanted. If I don't have clues, I don't know where to begin." Such a strong-minded client was the late Earl Mountbatten of Burma. One of Mr. Cloughley's favorite objects is a silver cigarette box that was given to him after he had finished Lord Mountbatten's London home in 1966.

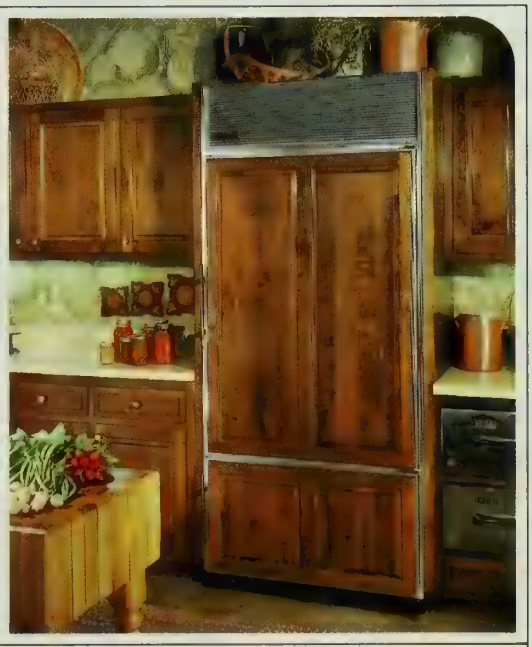
A student of people, as well as of design, Tony Cloughley claims that objects alone, while engrossing, fail to offer sufficient insight into a person's character. "It's really a question of what they do with the whole conglomeration that gives the game away," the designer declares. □

—Lucinda Irwin Smith

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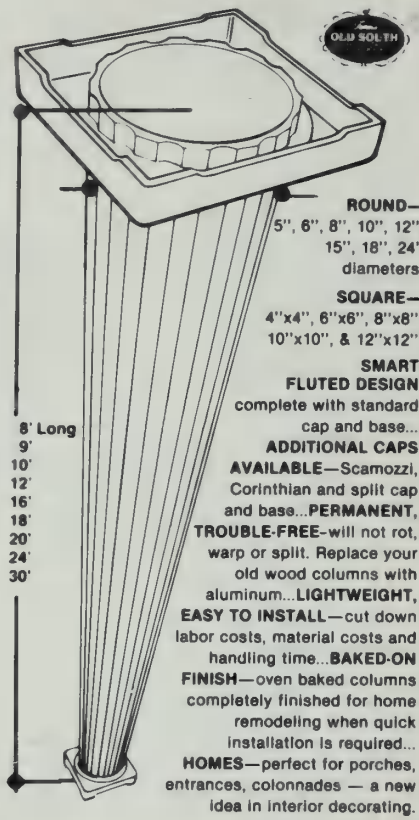
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Chuck Winslow in New Mexico

"I AM CONSTANTLY being reminded of Georgia O'Keeffe as I look out over the terrain around Santa Fe," says interior designer Chuck Winslow. "The landscape is so reminiscent of her art, with its peculiar light and the spareness of forms. For lack of a better word, I find there is something very spiritual about the area." Mr. Winslow travels several times a month between his offices in San Francisco and Santa Fe, where clients have purchased ranches. The natural terrain—raw, uncompromised earth flecked with gray-green sagebrush, piñon and aspens—becomes a vital element in association with his architectural and interior designs. "The adobe buildings of Santa Fe are virtually mud pies," says Mr. Winslow. "They seem to grow out of the earth and curve and meld into the landscape.

"This effect is beautifully achieved at Rancho Encantado, a resort in Tesuque, eight miles north of Santa Fe, near the Opera House. Private guest *casitas* dot the hillsides, while the cantina, restaurant and other public areas are located in several central buildings. It is difficult to reserve a room there during the peak summer season, but well worth a try. In downtown Santa Fe, I particularly like the Inn at Loretto. It was December when I first visited, and the grounds were strewn with *farolitos,* the traditional paper lanterns of northern New Mexico. The candlelighted lanterns glowing against the adobe were very festive."



JOHN VAUGHAN OF RUSSELL MACMASTERS STUDIO

When interior designer Chuck Winslow feels the urge to travel, he thinks immediately of Santa Fe: "For lack of a better word, I find there is something very spiritual about the area." BELOW: The designer treasures adobe buildings that seem to "grow out of the earth and curve into the New Mexican landscape."



CARL PURCELL

Downtown Santa Fe revolves around its famous Plaza, reminiscent of the early Southwest. This landmark, laid out by decree of the king of Spain, in 1610, marks the end of the Santa Fe Trail. Billy the Kid sat in chains in the shadow of the famous Palace of the Governors, and in 1844 bullfights were staged in the sun-baked courtyard. Today the Plaza encompasses an attractive medley of shops and restaurants.

"I prefer to dine informally in Santa Fe," says Mr. Winslow. "There is something wonderful about the casual elegance of the town. I bring black tie for the opening of the opera, but wear blue jeans the rest of the time. A great restaurant downtown is The Pink Adobe, owned by Rosalea Murphy, a painter and longtime resident. It has intimate dining rooms



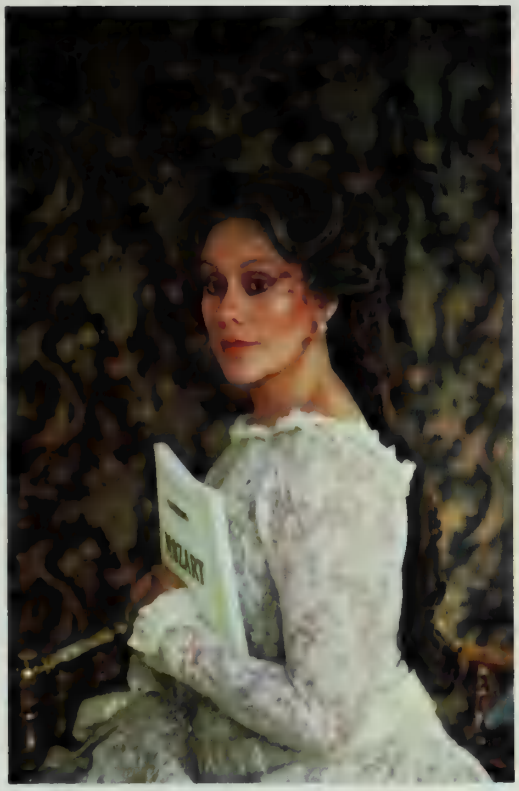


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LEFT: Aspens gild the mesa just north of Santa Fe and provide a vibrant foil to the Sangre de Cristo Mountains. ABOVE: Weathered adobe walls and discarded wagon wheels poignantly characterize the Fort Union National Monument in Las Vegas, New Mexico. The vista beyond is the pine-clad Black Mesa.

continued on page 208

No other voice could describe a Rolex so beautifully.



Kiri Te Kanawa gave her first public singing performance at the age of fifteen to a local ladies' committee in Auckland, New Zealand.

Impressed they may have been, but none of those ladies could have realized they were listening to a girl destined to become one of the finest opera sopranos in the world.

Her appearance fee was then a munificent four dollars.

Today, after hearing her perform the role of Donna Elvira from "Don Giovanni" in Paris, or the Countess from "Le Nozze de Figaro" at Covent Garden, many critics have been moved to describe her voice as priceless.

New York, London, Paris, Milan — wherever this truly international star performs, audiences respond with standing ovations. And a film of "Don Giovanni" starring Kiri as Donna Elvira is another huge success with opera lovers around the world.

"I owe a lot to my basic technique," she says. "My early training and the way in which my voice has developed means I can usually sing my way through colds and sore throats without any problems... in fact, anything short of laryngitis and tonsillitis combined! And, of course, consistency of performance is extremely important.

"That can make or break your reputation."

Given her opinions, it is very gratifying to note Kiri Te Kanawa's choice of wristwatch.

A gold Rolex Oyster Lady-Datejust. "Simply marvelous," she says.

"In all the years I've had the watch it's never gone off key, and it's never been ill. And I know how hard it is to always be 100 percent.

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Chuck Winslow in New Mexico
continued from page 206

with corner fireplaces. Rosalea shows her own paintings there, and work by other local artists. The food is very straightforward—New Mexican dishes with blue corn tortillas and spices, plus steaks and salads."

Traveling through Santa Fe, Chuck Winslow discovered many interior design resources. "Canyon Road extends beyond downtown and is well known for its galleries and shops," he says. "The Claiborne Gallery, on Canyon Road, houses one of the best collections of Spanish and Mexican colonial furniture I have seen, as well as architectural artifacts and beautiful doors. Spanish colonial furniture is very primitive. A beautiful golden color, it is made on a wonderful massive scale that works with Louis XIV and XV, Régence and even northern European antiques.

"The most extensive and best-priced rug collection I have seen—antique durrie rugs, flatweaves, tribal and nomadic pieces—is at the Seret-Hornig gallery, on Shelby Street. They have nearly five thousand rugs and each morning they haul them from storage rooms to an open-air courtyard, to be suspended from supports around the perimeter. It's just like an Afghan marketplace. The colors and textures are extremely vivid against the bright blue sky.

"Santa Fe is well known as an artists' colony, and there are several excellent galleries in town. The Elaine Horwitch Gallery, on Palace Avenue, specializes in contemporary southwestern and New York artists, including Paul Jenkins, John Okulick and Larry Rivers. Elaine also has an eye for jewelry, and she displays fine American Indian pieces." Chuck Winslow also suggests the Dewey Kofron Gallery, on the Plaza, for American Indian jewelry, textiles and pottery, and American representational paintings from the nineteenth and twentieth centuries.

"Local Indians sell jewelry and crafts in the Plaza and outside restaurants, and much of it is well priced, but people should be cautious with turquoise because the stones are sometimes injected with color. It's a good idea to buy jewelry only from reputable dealers. Tom Woodard's shop on West San Francisco, Woodard's Native American Art Gallery, has really exceptional American Indian arts and crafts—jewelry, paintings, rugs, baskets, pottery and kachina dolls. The Indian Market, held in the Plaza each August, offers another opportunity to buy Indian artifacts. Tribes come from all over the United States, and it's interesting to compare styles and techniques.

"Less than a block away is Montecristi Custom Hat Works, a tiny shop that smells like glue and sells all types of hats. I don't know when I'll wear the black felt cowboy hat I bought, but the store is so wonderful that I got carried away." For polo



FRED JOHNSON





WILLIAM WRIGHT, MODERN CAMP

In the city of Santa Fe, Canyon Road presents an enticing array of restaurants, galleries and shops. A favorite of Mr. Winslow is the Claiborne Gallery, which houses an excellent collection of early 19th-century Spanish and Mexican colonial furniture. TOP: Geographica the precipitous slopes enclosing Rio Grande Gorge, just an hour's drive from Santa Fe, in the rural town of Chimayo, the sculptural beauty of the adobe church as the designer as he views it at different times of day in varying intensities of light

continued on page 21

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Herring's painting portrays "The Great Match" run at York on May 13, 1851, between the Earl of Eglinton's *Flying Dutchman*, five years, 8st 8 1/2 lb., ridden by C. Marlow, and the Earl of Zetland's *Voltigeur*, four years, 8st, ridden by Nat Flatman.

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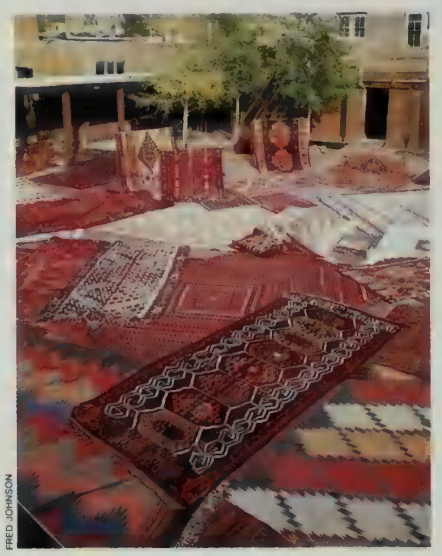
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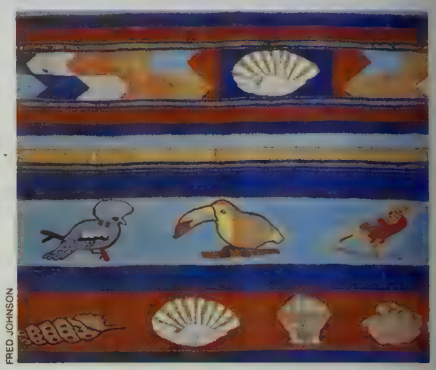
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Chuck Winslow in New Mexico

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FRED JOHNSON



FRED JOHNSON

Typifying the casual elegance of Santa Fe, the Seret-Hornig Gallery displays Oriental rugs in a cheerful open-air courtyard (left). "It's the most extensive collection I've ever seen," says Mr. Winslow, who admires the contemporary spun-silk and metallic-thread design (above).

enthusiasts, Mr. Winslow says the newly established Santa Fe Polo Ground Club plays several times a week from mid-July through August.

The cultural activities of Santa Fe attract as many people as do its shops and adobe architecture. Mr. Winslow often schedules his trips around favorite events. "The Santa Fe Opera is absolutely wonderful in its open-air setting," he says. "Performances begin at nine in the evenings, during July and August, when the sun has set and the sky still glows pink. Founder and director John Crosby's total commitment and the company's youth and enthusiasm are apparent in each performance. The Santa Fe Festival Theater also enjoys a large following." The performing arts flourish here, Mr. Winslow suggests, because a core group of Santa Fe residents are involved in the arts of other cities and bring performers to Santa Fe. Local museums also enjoy strong support. "The noted architect and designer Alexander Girard lives in Santa Fe and has donated his collection of folk art, regarded as the world's largest private collection, to the Museum of New Mexico. The Museum of Fine Arts has several paintings by Georgia O'Keeffe. It is largely supported by local residents, and recently opened a new wing."

The appeal of New Mexico is not limited to Santa Fe. Mr. Winslow recommends a drive to Taos, seventy miles to the north, where the Sangre de Cristo mountain range rises in the east and the Rio Grande cuts a path in the west. D. H. Lawrence called the Taos skyline the most beautiful he had seen. "I take the High Road to Taos," says Mr. Winslow. "This route winds over the mountains and through historic towns. In Chimayo, El Santuario holds special soil believed to have healing powers. Crutches and canes people have left behind fill half of the church. Chimayo is known for its weaving, and I especially like Ortega's Weaving Shop. Rancho de Chimayo serves New Mexico cuisine and the best margaritas in the area.

"A visit to Taos is a good one-day trip from Santa Fe. The Millicent Rogers Memorial Museum houses an outstanding collection of Indian and Spanish colonial arts and crafts. Here, too, is the Ranchos de Taos Mission Church that Georgia O'Keeffe has depicted so often. Ogelvie's, on the Taos Plaza, is a good lunch spot. North of town is the Taos Indian Pueblo."

Mr. Winslow suggests State Road 68 for the return drive to Santa Fe, with a side trip to the Rio Grande Gorge State Park. This road dips into

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Chuck Winslow in New Mexico

continued from page 210



FRED JOHNSON



BILL STALEY/AFTER-IMAGE

In Chimayo, north of Santa Fe, a lone aspen (top) guards the High Road en route to the Taos Indian Pueblo (above). Fond of a leisurely drive through historic towns along the way, Mr. Winslow recommends the trip to visitors.

the Rio Grande Gorge, where visitors picnic and go river-rafting. "Continuing toward Santa Fe, in the town of Espanola, El Paragua serves the best New Mexican-style cuisine outside of Santa Fe. The old building appears to be on its last legs, but the food is excellent." In the nearby town of Santa Cruz, Mr. Winslow recommends a stop at the Holy Cross Church, where hand-carved and brightly painted images, executed in 1752 and 1760, decorate the chapel.

Though the cultural activities, galleries and shops of Santa Fe are wonderfully cosmopolitan, the landscape is distinctly New Mexican and is the strongest incentive for visiting the city. "The terrain changes through the day as the sun shifts," says Mr. Winslow. "If you're lucky enough to be driving at sunset, even on a road you've traveled before, the land and sky seem completely new." □

—Cameron Curtis McKinley

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Creative Visions—A Look at Photography

A MECHANICAL PROCESS accurately reproducing the images of a person, a place, or an object; an art form enabling the observer to envision and interpret the world from a fresh perspective—photography, from its beginnings in the early nineteenth century to the present, has been considered both. Increased attention recently from collectors, scholars, and an inquisitive public has produced an outpouring of books about all aspects of photography, past as well as present. The five titles featured this month represent the finest of these recent offerings.

Alfred Stieglitz, *by Sarah Greenough and Juan Hamilton; 248 pages, 73 photographs. National Gallery of Art, Callaway Editions, New York, 1982.*

"I have all but killed myself for Photography," wrote Alfred Stieglitz in a 1923 letter. "My passion for it is greater than ever. It's forty years that I have fought its fight—and I'll fight to the finish—single handed & without money if need be."

Photographer, publisher and gallery director, Stieglitz was one of the most influential figures in early-twentieth-century photography. The newly published *Alfred Stieglitz* reveals the full range of his genius, reproducing seventy-three images from the "key set" of his works in the National Gallery of Art, together with insightful excerpts from his writings and letters.

Proceeding from decade to decade, the volume explores Stieglitz's extraordinary career: European photographs from the 1880s and 1890s; studies of New York City at the turn of the century; portraits of artists and friends in the early years of Lake George in the 1920s.

Many of Stieglitz's photographs are well known, [illegible] the pictures of Georgia O'Keeffe, his wife; or *Winter, Fifth Avenue,* 1893, which shows horse-drawn wagons and carriages slowly moving up the snow-choked street in a storm. Other Stieglitz images are less familiar, yet equally compelling: pictures of Tyrolean villages in the 1890s, or the views of a rapidly growing New York taken from his apartment and gallery windows in the 1920s.



ALFRED STIEGLITZ/NATIONAL GALLERY OF ART



ALFRED STIEGLITZ/NATIONAL GALLERY OF ART

Spanning almost fifty years, *Alfred Stieglitz* traces his exploration of photography as a distinct artistic medium. ABOVE: One in a series of portraits taken during their thirty-year relationship, Stieglitz's *Georgia O'Keeffe,* 1917, captures an early perception of the artist. BELOW: Artist and subject fuse in *Self-Portrait,* 1907, revealing one of Stieglitz's many selves.

While pursuing his own pictorial vision, Stieglitz tirelessly "crusaded for the acceptance of photography as a valid form of artistic expression," writes Sarah Greenough. He also "played a major role in the introduction of modern art to America," by displaying the works of Matisse, Cézanne, Picasso, Brancusi and Braque at his "291" gallery.

A genuine publishing event, *Alfred Stieglitz* represents a five-year collaboration between Georgia O'Keeffe, Juan Hamilton and Sarah Greenough. It will certainly expand our understanding of Stieglitz and his career, particularly since many of these photographs and writings have never been published before. This book, moreover, is printed on specially manufactured archival paper, and the images are reproduced in tritone for the greatest possible fidelity to the original photographs.

Portraits, *by Philippe Halsman; 159 pages, 134 black and white photographs. McGraw-Hill, New York, 1982.*

Few contemporary photographers are better known than Philippe Halsman. Who doesn't recall his picture of a young Marilyn Monroe wearing a white gown and a sultry gaze? And who doesn't know his portrait of Albert Einstein looking directly into the camera, his white hair unruly, his mustache needing a trim, a pen clipped to the neck of his sweater?

Portraits, the first comprehensive book of Halsman's photographs, offers one dazzling image after another: Ray Bolger in midair, touching his toes as he exuberantly does a split; Marian Anderson lost in the ecstasy of song; and two photographs of the duke and duchess of Windsor, looking severe and formal in the first,

continued on page 218

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Creative Visions — A Look at Photography

continued from page 216



PHILIPPE HALSMAN



PHILIPPE HALSMAN

Keen insights into well-known personalities distinguish Philippe Halsman's *Portraits*. To soften the stiff demeanor of the duke and duchess of Windsor in a 1947 portrait (left), Halsman entreated them not to look at him "so carnivorously. You are the most romantic couple in the world—a king who gave up his crown to marry the woman he loved." A relaxed and smiling portrait was the result (right).

but relaxed and smiling in the second.

Preceding the selected photographs is a brief autobiography, illustrated by some of the pictures Halsman shot in France before coming to the United States in 1940. In a lengthy section in the back of the book, he shares recollections about his famous sitters. Before Ava Gardner agreed to be photographed, for instance, she insisted that a string quartet play Gypsy music during her sitting. And unlike most stars, Anna Magnani asked Halsman not to conceal the lines on her face, because she "had suffered too much to get them."

One of Halsman's most difficult subjects was Sir Winston Churchill, in 1951. After the British statesman sat down at his desk, Halsman made the first photograph. "You have taken my picture!" shouted Churchill angrily. "Shouldn't I?" replied the photographer, thoroughly mystified.

"No," said Sir Winston, "you should warn me." "All right, Mr. Prime Minister," Halsman said, "I am warning you; I am going to take a picture." And he released the shutter.

"No, not like that!" thundered Sir Winston. "You should count." "Count?" Halsman asked. "One, two, three?" "Of course not," replied Churchill. "Three, two, one."

Because most of Halsman's anecdotes have never been published before, his *Portraits* becomes much more than a collection of one stunning photograph after another. Indeed, the book offers the reader many fascinating, and often revealing, insights into some of the best-known men and women of our age.





Parallel accomplishments in architecture and the development of photography are presented in *Photography and Architecture*. Illustrating this dual focus are pictures of the Arch of Constantine, taken by Adolphe Braun ca. 1876, and the train station at Toulon, by Edouard Baldus ca. 1850.

continued on page 220

WINE & FOOD

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Creative Visions — A Look at Photography
continued from page 218



PHILIPPE HALSMAN

A chance encounter between Pablo Picasso (left) and Marc Chagall, meeting for the first time in France in 1955, was recorded by photographer Philippe Halsman and included in his *Portraits*.

Photography and Architecture, *by Richard Pare; 282 pages, 148 photographs. Centre Canadien d'Architecture, Callaway Editions, New York, 1982.*

Ever since the invention of the daguerreotype process, in 1839, photographers have been fascinated with buildings and cities as subjects, notes Richard Pare at the beginning of his brilliant study, *Photography and Architecture*. Organized chronologically, the book is a survey of the first 100 years of architectural photography throughout the world, beginning with some of the earliest daguerreotypes and photographs, such as an anonymous Frenchman's circa 1841 view of the Pont-Neuf in Paris, and William Henry Fox Talbot's 1844 picture of the Sir Walter Scott Memorial under construction in Edinburgh.

After these first, sometimes crude experiments with the camera, "the enormous promise of the medium galvanized the pioneers into feats that even today remain awesome," writes Richard Pare. In the 1850s and 1860s photographers set off on picture-taking expeditions throughout Europe, Africa, Asia and the American West, even though they were burdened with bulky camera equipment and heavy glass plates.

Many of the illustrations in *Photography and Architecture* depict buildings and city scenes that are vastly different today, such as the 1860s view of the Acropolis surrounded by fields and a few small houses, or the 1865 picture of Market Street in Denver lined with one- and two-story buildings and filled with covered wagons. Despite the changes of this century, quite a few photographs are reassuringly familiar: an anonymous 1860s view of Venice's Piazza San Marco, and Francis Frith's 1858 study of the pyramids of Mycerinus, Chephren and Cheops at Giza.

The consistency of purpose, wide-ranging scope and fine lithographic reproductions make this book indispensable to anyone interested in photography or architecture, and in the vast creative possibilities of photographing buildings and city scenes.

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Creative Visions —
A Look at Photography
continued from page 220



BERENICE ABBOTT/MCGRAW-HILL

Taken in 1941, shortly after his arrival in the United States and his marriage to Peggy Guggenheim, this little-known portrait of Max Ernst is one of many selections in *Berenice Abbott.*

BOOKS IN BRIEF

The Work of Atget, *Volume II: The Art of Old Paris, by John Szarkowski and Maria Morris Hambourg; 192 pages, 127 photographs. The Museum of Modern Art, New York, 1982.*

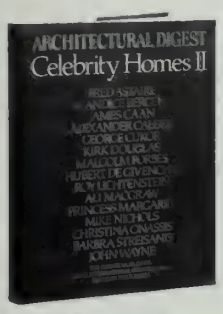
This book is the second of four volumes the Museum of Modern Art is publishing on Atget's work, and contains his early-twentieth-century photographs of Paris: eighteenth-century mansions of the Faubourg Saint-Germain; time-worn houses of Montmartre; narrow alleys and quiet courtyards behind the great boulevards.

Berenice Abbott, American Photographer, *by Hank O'Neal; 256 pages, 265 black and white photographs. McGraw-Hill, New York, 1982.*

This is the first major book to reveal all of Berenice Abbott's work: portraits of writers, including James Joyce and Jean Cocteau, made in Paris; photographs of New York City street scenes; scientific pictures taken at MIT; and, most recently, studies of Maine, her home since the sixties. Abbott herself provided compelling commentaries on the photographs. □

—*Charles Lockwood*

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HARRY BENSON

Architectural Digest Visits: MARY TYLER MOORE at the actress's New York City residence designed by Angelo Donghia.

INTERIOR DESIGNS

By melding subtlety and sleekness, Jay Spectre enlarges the effect of a Manhattan apartment.

Paradox resolved – spare yet opulent plan for a home by Kalef Alaton and Janet Polizzi, in Los Angeles.

Designer J. Allen Murphy infuses his farmhouse in Old Westbury, Long Island with warmth and whimsy.

Colors of the sky at dusk spark a San Francisco pied-à-terre devised by Joseph Minton.

Architect Stanley Tigerman celebrates light in a Chicago apartment.

Transformations of mood in a Beverly Hills residence by Illya Hendrix and Thomas G. Allardyce.

PREVIEWS

ARCHITECTURAL DIGEST



Historic Houses:
A realm of art and myth realized by Jean Cocteau at the *Villa Santo-Sospir* in Saint-Jean-Cap-Ferrat.

SPECIAL FEATURES

Architecture:
Diego Villaseñor's intriguing use of open and closed *palapas* for a home in Costa Careyes, Mexico.

The Collectors:
A trove of Oriental art in the Manhattan apartment of scholar-painter C.C. Wang.

Gardens:
Hugh Johnson creates a bounty of floral beauty at *Saling Hall*, his Essex manor house.

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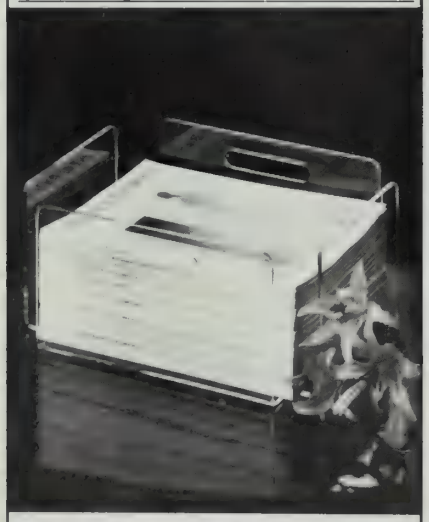
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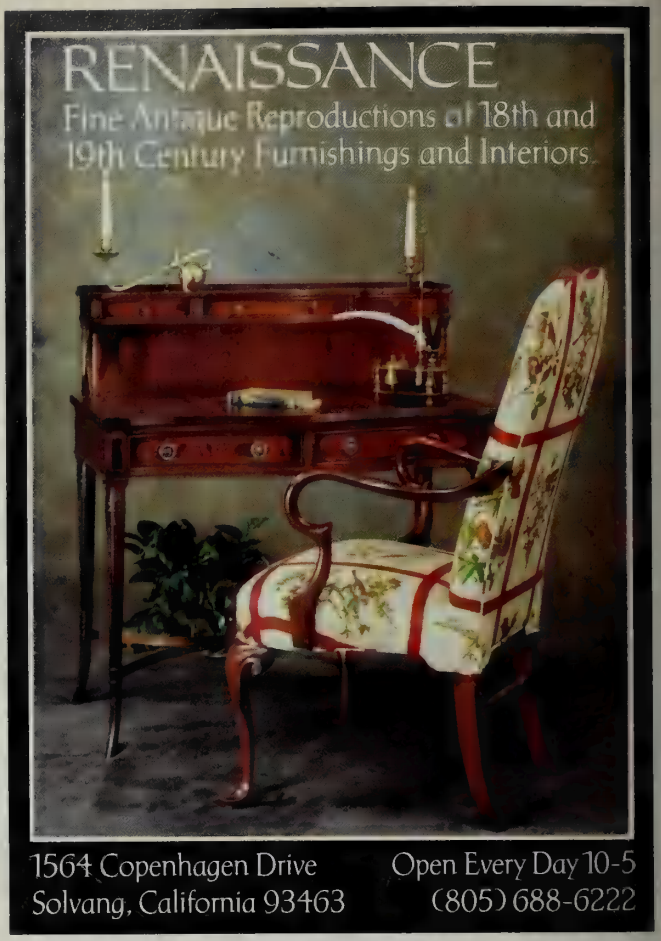
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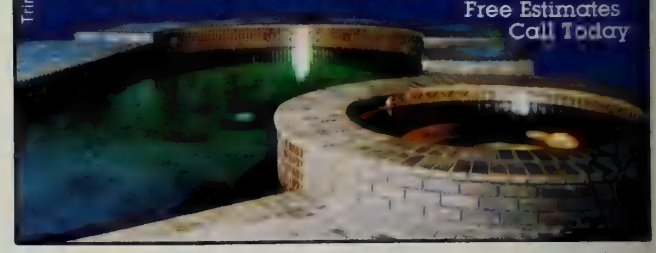
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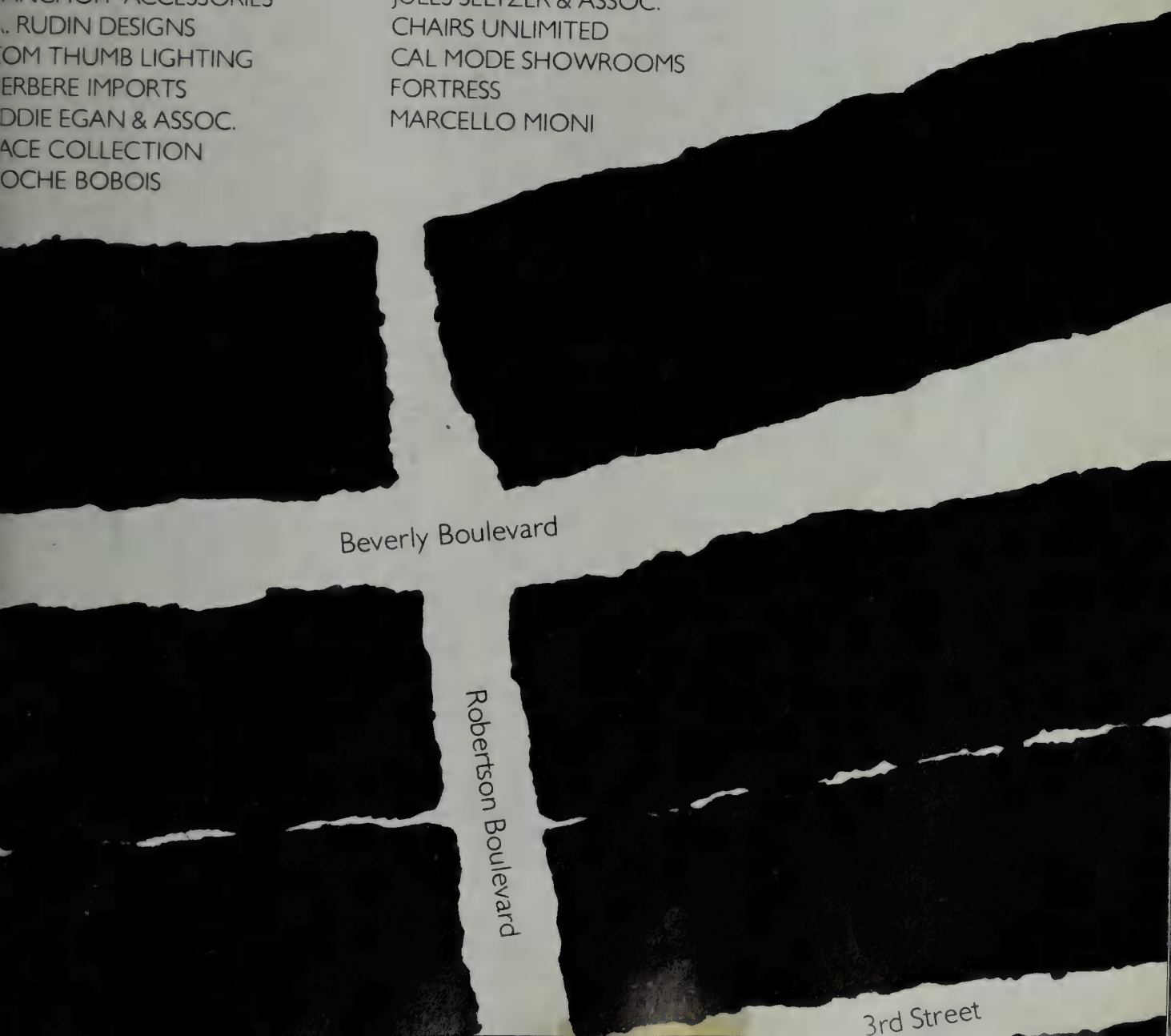
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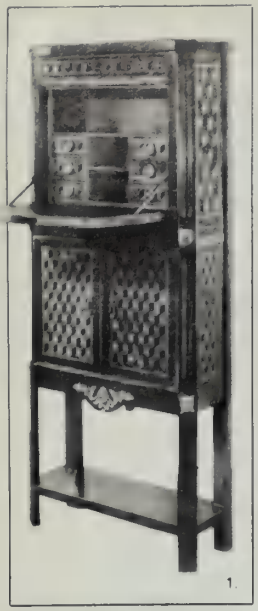
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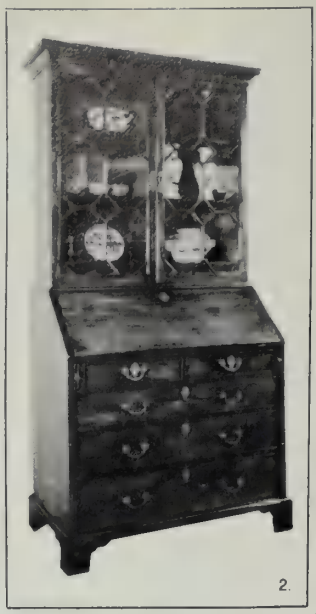
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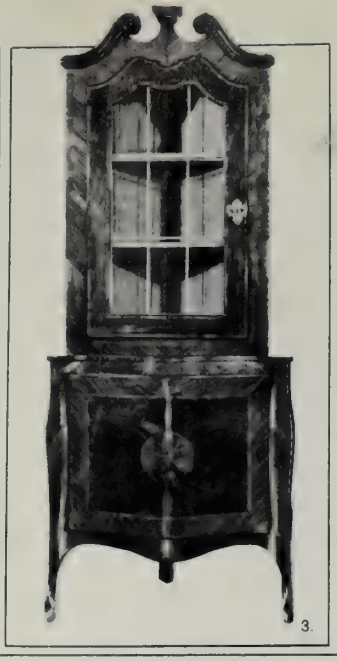
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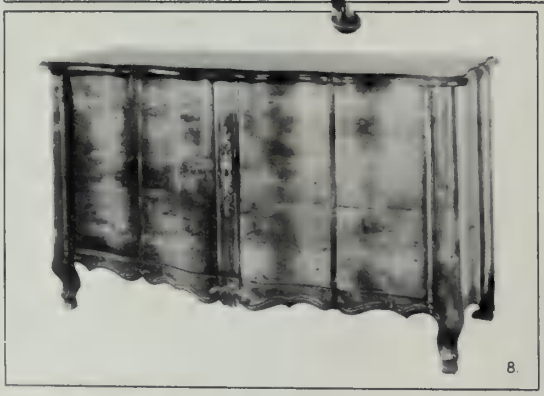

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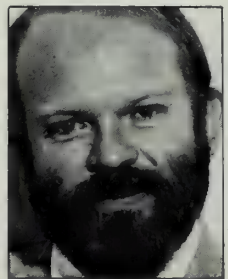


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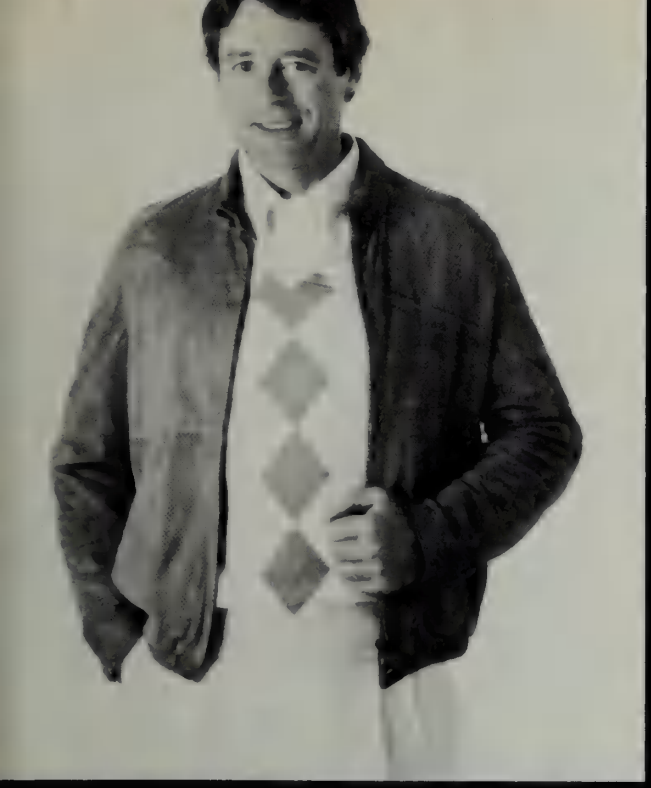
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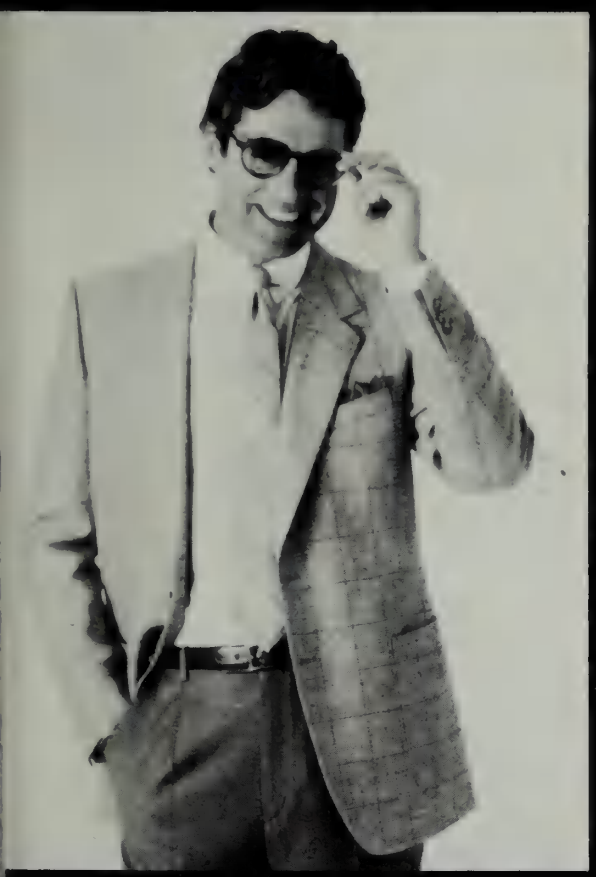
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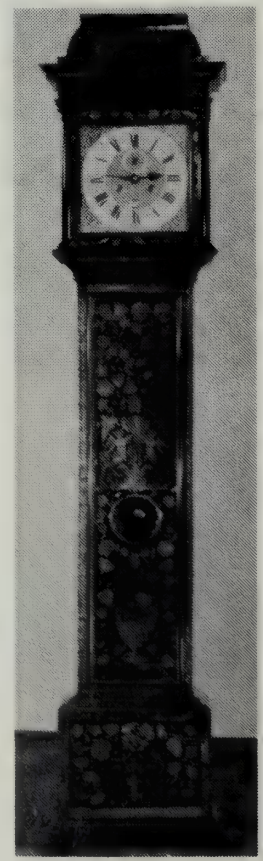
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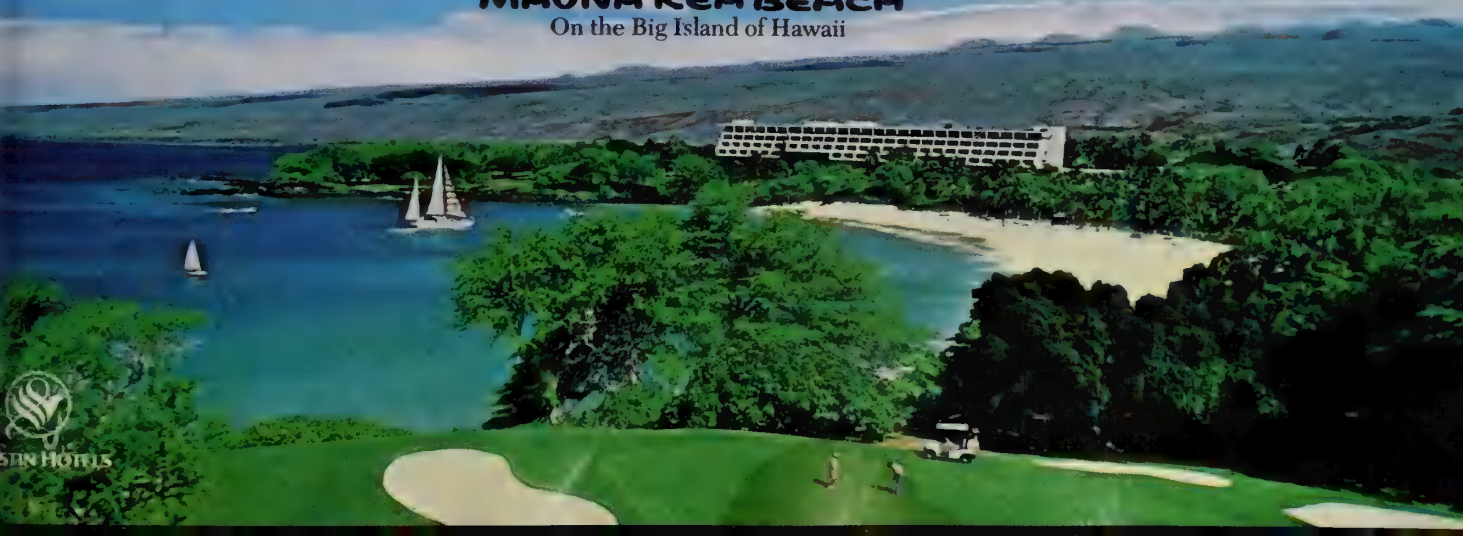
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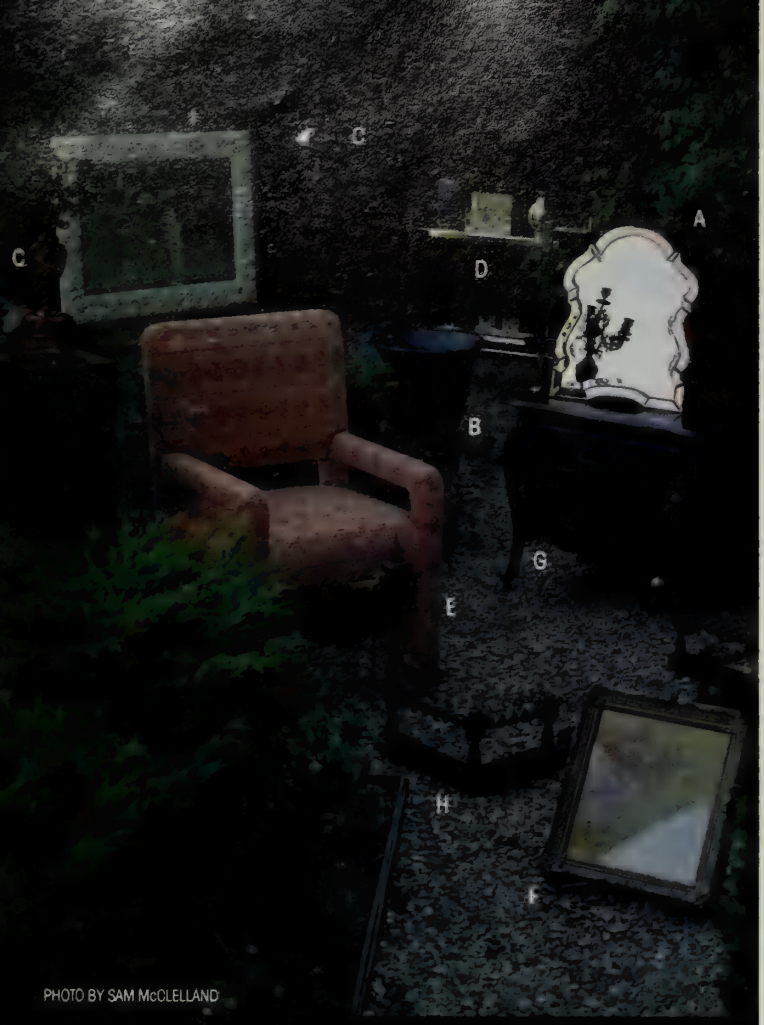


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